

THE MUSICAL TIMES

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FEBRUARY 1, 1913.

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ASH WEDNESDAY, FEBRUARY 5, AT 8 P.M.

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LENT HALF-TERM begins MONDAY, FEB. 17.
ENTRANCE EXAMINATION, WEDNESDAY, FEB. 12, at 3.
Fortightly Concerts, Saturdays, February 15, and March 1, at 8.
Chamber Concert, Monday, February 17, at 3.
Lecture-Recital of the Organ Music of Karg-Elert will be given by
A. Eaglefield Hull, Esq., Mus. Doc. Oxon., F.R.C.O., on Wednesday,
February 26, at 3 p.m.

A Special Course of Lecture-Lessons for Professional Music Teachers
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Hon. Sec.: CHARLES MORLEY, Esq.

The HALF TERM will commence on Thursday, February 20.
The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will
commence on April 14, 1913. Last day for entering is February 28.
Syllabus and official Entry Form may be obtained from
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METROPOLITAN EXAMINATION, CHRISTMAS, 1912.
The following CANDIDATES have PASSED:—

SINGING.

AS TEACHERS.—Frank Archibald Curtis, Ivy Kathleen Davis, Evangeline Hale, Florence Mary Hunt, Alexander Ballentyne Lang, Marianne Elizabeth Lincoln, Harold Macbeth Locke, Noah Moore, Philip Cesar Moore, Ethel Manhire Searle, Irene Shergold, Frederick Gottfried Steinhardt, John Wyatt.

AS PERFORMERS.—Arthur James Cross, Florence Parkes Darby, Frederick Augustus Davis, Eva Day-Winter, Margaret Maude Francis, Lucy Beatrice Greathead, Sara Jones, Marguerite Haydn Parry, Emily Blanche Sutton, Mabel E. Todd, Marjorie Walker, Julia Mary Willis.

EXAMINERS.—Richard Cummings, Frederic King, Agnes Larkcom, and Arthur Thompson.

PIANOFORTE.

AS PERFORMERS AND TEACHERS.—Ella Mary Benbow, Helen Amy Bidder, Evelyn Constance Cook, Andrew Fraser, Wilfrid Kershaw, Audrey Peppercorn.

AS TEACHERS.—Emily Bilsland Alexander, Dorothy Ambler, Mabel Kathleen Andrews, Louie G. Archer, Violet Ashley, Frieda Gladys Avery, Elsie Bailey, Maria Bauchop, Freda E. Beattie, Helen Bent, Edith Margaret Berry, Elsie May Betts, Carl Hubert Coles Biltcliffe, Frederick Birch, Frances Mary Bird, Louise Emily Bird, Eileen Maud Bisgood, Patty Blyth, Muriel Bowman-Smith, Edred Booth, Grace Angela Maxwell Bowen, Beatrice Brown, Eleanor Patience Brown, Thomas Carpenter, Evelyn E. Carter, Marjorie Ruth Cashmore, Edith Elsie Chadwick, Margaret M. Chamberlain, Geraldine Kentish Chater, Frances Amelia Cheshirehough, Lillian Emily Chittock, Clarence Winifred Clark, Elsie Clegg, Jean De Butts Cowan, Beatrice Vernon Cox, Emily Annie Cox, Horace Montague Dalton, Edith Novello Davies, Rose Gertrude Davies, Edith Kathleen Demmead, Esther A. Dimmer, Eva Carrie Creasey Dixon, May Dixon, Edith May Dodd, Winifred E. M. Dodd, Lillian E. R. Drake, Walter Dykes, James Eastwood, Isabel Marion Edmed, Marion Elliott, Jane L. Fletcher, Susie Gwendoline Frearson, Norah M. J. Freeman, Flora E. Fulcher, Madeleine Ghesquier, Doris Mary Gilbert, Ethel May Gingell, Ellen Goodspeed, Ethel Gordon, Gladys Muriel Emily Gould, Helen Frances Greenhalgh, Doris Kathleen Griffin, Marion Elizabeth Griffiths, N. Marguerite Grimes, Ethel Annie Guy, Jessie Elizabeth Hall, Gertrude Hammond, Elsa L. Hancock, Florence Lillian Harris, Ada Mary Hartley, Annie Kathleen Harvey, Irene May Harvey, Marjorie Mary Hassip, Edward Hardess Hollingdale, Dorothy Q. Holmes, Edith Mary Horne, Gladys Margaret Horwill, Ellen E. Hushp, Agnes Hulland, Clarice Evelyn R. Humphrys, Margaret Jackson, Jannette McLeod Jardine, Cora Jepson, Isabel Irene Johnson, Sarah Edith Jones, Dorothy F. Keyns, Ruth Kilian, Muriel Kathleen King, Louisa Knowles, Anni Kraft, Doris Amy Lambert, Susie Baudains Le Coco, Violet Eveleen Lewis, Eileen Margaret Lucas, Elsie Monroe Mackenzie, Monica Mary Wyndham Malet, Dorothy F. Manchester, Vera Holme Manley, Winifred Emma Marchant, Doris Theresa Marcus, Dorothy Soul Marshall, Gwendoline Winifred Massey, Alice Mason, Florence Mary Mathers, Amy Louise Matthews, Maude Beatrice Matthews, Annie Grace Mayne, Alice Victoria McConnell, Vera Margaret McKay, Elliott Campbell McMurphy, Dorothy Merry, Elsie Lilian Messenger, Marion Messenger, Alice Mary Miller, Florence Mary Montgomery, Lily Morgan, Winifred Mary Morris, Winifred Mary Morrison, Harriette Frances Nash, Ada Necker, Nora Mabel Nicholas, Maria J. Oberhofer, Elsie Maud Orams, Irene Orton, Mary Gertrude Ost, Amy E. Pare, Nellie Kate Parsons, Gertrude A. Pells, Sarah Ellen Phillips, Ivy Melita Piper, Florence Ada Pitchford, Gertrude Eveline Pollard, Shackleton Pollard, Edith Mary Pound, Ethel M. T. Pratt, Elsie Stuart Prince, Adeline Puckle, Rose Langsford Pyne, Winifred Louise Ramsay, William Ramsbottom, Beatrice Emily Reddall, Elsie Reed, Dorothy Richardson, John Thomas Ricketts, Elsie Frances Robinson, Helen Louise Robinson, Phyllis Maude Rose, Winifred Annie Rowles, Agnes Alfreda Sanders, Alice Louisa Sanders, Margaret Elizabeth Sargison, Florence Gertrude Scudder, Marian Shattock, Millicent Shead, Agnes Carruthers Shields, Dorothy Sibley, Roland Chalmers Simper, Charles Gordon Simpson, Frances Johnston Simpson, Maud Kathleen Smith, Gwendoline Ford Smith-Low, Annie Brocklehurst Hope Snow, Eva Squire, Annie Maude Winifred Stanton, Florence Mabel Stanton, May Emily Rose Summers, Elsie Clara Swain, Dorothy Emily Taylor, Freda Irene Taylor, Nora Evelyn Taylor, Alice J. Thomas, Annie Thomson, Kathleen Mary Tinkler, Ethel Trubshawe, Eva Margaret Tullis, Albert George Tunks, Mabel Gertrude Turner, Marjorie Sefton Turner, Marjorie Unite, Dorothy Margaret Unquhart, Dorothea Vassilopoulou, Agnes Muriel Walker, Dorothy Baron Walker, May Henry Walker, Reginald Arthur Rolleston Walker, Elizabeth Watson, Walter Herbert Watson, Doris Louise Whitworth, Jessie Wicks, Agnes Wild, David Williams, Elizabeth Elsie Williams, Kathleen Agnes Williams, Theodore Williams, Winifred Williams, Cynthia Frances Willis, Mary Boyd Workman, Eleanor Dennison Worts.

AS PERFORMERS.—Sarah May Bashford, Gladys E. Bell, Christina McClelland Foster, Dorothy Vernon Harris, Helen Gertrude Hodgson, Elsie Frieda Lang, Jungemann, W. N. L. B., Round Kneale, May Lyall, Eddie Marr, Winifred McBride, Theodora Preston, Florence Isabella Pugh, Mary Henrietta Hornby Ramsay, Ethel May Walker.

EXAMINERS.—Carlo Albanesi, Oscar Beringer, Sydney Blakiston, Henry R. Evers, Ernest Kiver, Thomas B. Knott, Herbert Lake, Tobias Matthay, Frederick Moore, Claude F. Pollard, Charles F. Reddie, and Septimus Webbe.

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The Musical Times
AND SINGING-CLASS CIRCULAR.
FEBRUARY 1, 1913.

WAGNER AND SUPER-WAGNER.

BY ERNEST NEWMAN.

I.

It would be very interesting if some enterprising interviewer in the shades could procure for us Wagner's opinion upon the course of events in music in general and the opera in particular during the thirty years that have elapsed since his death. He would probably cling with his characteristic tenacity to the views he held in his lifetime; but if he were candid he would have to admit that the old problems have latterly taken on a new aspect. The theories he expounded so eagerly in his prose works and illustrated so eloquently in his music-dramas have not passed through the fire of thirty years' criticism without suffering some loss of vitality. Supposing a brain as comprehensive, as variously gifted, and as forceful as his were now to take up the problem of opera, seeing it all afresh as Wagner did, and combining, like him, all the potencies of the best instrumental and operatic music of his day into one vast synthesis, what would be the new form he would strike out—for that a new form is now a necessity is evident both on *a priori* and *a posteriori* grounds. Music could no more stand still after Wagner than after Bach or Beethoven; a new humanity must find a new expression for its own reading of life. And a survey of the opera since Wagner's death leaves no room for doubt that the emotions and aspirations of the new humanity have not yet found the form most appropriate to them. Wagner has no more succeeded in making his special type of musical drama the norm for later generations than Bach succeeded in imposing the forms of his music upon the art of the epochs that have followed him. In each case the spirit endures, but not the form. Some elements of the Wagnerian form have of course become, as far as we can judge, permanent factors in opera in general,—the use of leading themes, for example, and the system of entrusting a melodious, flowing, quasi-symphonic development to the orchestra. But not even these elements are recognised as indispensable constituents of opera everywhere: Debussy, for instance, discards both of them in the greater part of his 'Pelleas and Melisande.' For the rest, the departures from Wagner's precepts are noticeable enough, especially as regards the poetic basis of opera. Apart from the negligible work of his second-rate imitators, it would be hard to point to a single opera by a man of genius that follows Wagner in its reliance upon myth as the clearest and most fundamental expression of the 'purely human,' or in his planning of the subject so as to reduce to a minimum the less musical matter in the text, and make the whole opera, as far as may be, a pure expression of nothing but 'soul-states.'

II.

Wagner's famous formula was that hitherto the means in opera (the music) had been taken for the end, and the end (the drama) for the means. His own avowed object was to restore to the drama the right of pre-eminence in opera. His claim to have done so is only valid if we define music and drama in the rather limited senses he had in view when framing his theory. His proposition is correct enough if we take it to mean that music must not, as in the Italian opera, occupy the ear to the exclusion of all worth in the story and all psychological interest in the characters. In the sense that he made opera acceptable to men's heads and hearts as well as their ears, Wagner certainly did make the drama the end, and music the means. But viewed more broadly, his work was really the greatest glorification of music that the theatre had ever seen; for while he enormously increased the expressive scope of it, he cut out of drama more than half the elements that give that word a meaning apart from music. Drama, with him, meant in the last analysis little more than the best possible text for stage music. He would have denied this interpretation of his theories and practice, but all the same that is the upshot of them. 'Word-speech,' he says, is merely the organ of the intellect, and has therefore the right of entry into music—the emotional art *par excellence*—only so far as it is necessary to give coherence to the indeterminate flood of feeling that music pours out; and music can, and ought, only to ally itself with words that have themselves an emotional content. It was for this reason that he rejected historical and political subjects, and found the ideal 'stuff' for opera in the 'purely human' legends of the folk; and in 'A Communication to my Friends' he traces in close detail the gradual growth of his perceptions in this respect. What was hidden from him, what, indeed, he persistently denies, is now evident to everyone else,—that the change in his theories and practice was due to the musician in him slowly asserting himself with greater and greater urgency, and finally demanding imperatively a form of text that would allow his gift of musical expression the utmost possible freedom. It must always be borne in mind that Wagner's theory of a unification of all the arts in the one art-work was the product of a brain that had comparatively little sympathy with, or understanding of, any art but music. This may seem a hard saying, but the proof of it is to be found in many declarations in his prose works, his letters, and 'Mein Leben.' He could never see in painting, in the prose drama, in poetry, and in sculpture, precisely what painters, dramatists, poets, and sculptors saw there. He seriously thought that 'the spoken form of play' (*die Schauspielform*) must 'necessarily vanish in the future'; and that painters would give up their 'egoistic' filling of little canvases and be content to devote their powers to contributing, along with the poet, the musician, and the rest of them, to the 'united art-work of the future.' Clearly it was the musician in him that dominated everything

else, and determined both the choice of subject for his own operas and the manner of their treatment. 'What I saw,' he says in 'A Communication to my Friends,' 'I now looked at solely with the eyes of music.' He is careful to add, not of the formal, cramping style of music, but of the kind that came straight from the heart and which he could pour out like a speech in a mother-tongue. That is the whole secret; the 'music' he wishes to see made subordinate to 'drama' is the music that claims to pursue an egoistic existence, bound by its own arbitrary laws alone; but though *his* music must be natural and unfettered by conventional formulas, and must aim at giving heightened emotional expression to the feeling suggested by the verse and the action, it is still the predominant partner in the union, and only so much of the stuff of the verbal drama will be permitted in the art-work as will give point to the vague musical emotion without hindering its full expression. Like a musician, he saw drama from a purely musical angle.

III.

But granting the premisses implicit in Wagner's theory,—that music is an art of intensely emotional expression, that it can only ally itself with poetry and drama on the condition that these allow themselves to be bent to its will, and that the ideal 'stuff' for an opera is that which contains the minimum of matter that music cannot take up into itself and endow with its own loftier and warmer life,—it surely becomes evident that the theory cannot be allowed to end there. In a long article on programme music in my 'Musical Studies' (1905), I have argued that the strictly logical conclusion of Wagner's own theory is not the music-drama but the symphonic poem. He himself admitted that the more we can refine away from the music-drama all the non-musical matter,—the matter that is required merely to make the nature of the characters and the thread of the story intelligible to an audience sitting on the other side of the footlights,—the nearer we shall approach the ideal. It was for this reason that he was dissatisfied with his earlier works, and so proud—justifiably proud—of 'Tristan,' where, as he said, he 'plunged into the inner depth of soul events, and from out this centre of the world fearlessly built up its outward form. A glance at the volumen of this poem will show you at once that the exhaustive detail work which an historical poet is obliged to devote to clearing up the outward bearings of his plot, to the detriment of a lucid exposition of its inner motives, I now trusted myself to apply to these latter alone. Life and death, the whole import and existence of the outer world, here hang on nothing but the inner movements of the soul.' There is a touch of exaggeration in the claim, but in the main it holds good; 'Tristan' comes nearer to being *all music and nothing else but music* than any other work of Wagner. I suggested that in the symphonic poem, rightly planned and rightly worked out, we had the nearest possible approach

to this ideal, and I availed myself of a simile Browning uses in 'The Ring and the Book,'—that of the jeweller who finds it advantageous to mix a certain amount of alloy with the gold while he is working at the ring, but afterwards burns it out with a spirit of acid, leaving the circlet of pure gold. The practice of the composer of the symphonic poem seems to me to be analogous to this: he uses the alloy in the first stages to give coherence to the tissue of his work, but leaves none of it visible in the work itself; to vary the simile, he uses poetry as his scaffolding, but as his scaffolding only. The trouble with opera—viewed from an ideal standpoint—is that it too often shows the scaffolding projecting at a score of points through the finished building.

IV.

Apart from theory, we have only to look at a few concrete instances of both types of art to see that the ideal symphonic poem is the unalloyed quintessence of opera, and that the average opera is merely a symphonic poem puffed out to three acts, and made rather loose of tissue in the process. What could be easier than to make a three-act opera of 'Ein Heldenleben,'—and what more futile? Apart from the Adversaries, there are only two characters in 'Ein Heldenleben,' and we cannot fill up a whole theatrical evening with two characters alone. To have made an opera of it Strauss would have had to get a librettist to surround the only two persons who really matter with a number of minor persons who do not matter in the least; and after spending three or four hours in the theatre we should come away with precisely the same fundamental impression as 'Ein Heldenleben' gives us in the concert-room in about forty minutes,—that a hero has passed through sundry spiritual developments, and at last, after much battling and much error, attained to a super-earthly resignation. This is the ring; everything else we should see and hear in the theatre would only be so much alloy, pleasurable or tiresome. Who does not feel, again, that all the essential emotions of the story of Francesca da Rimini are given us in Tchaikovsky's tone-poem? Who wants to see the mere historical and topographical details that would be inevitable in an opera on that subject? Who wants to see the furniture of the house of Malatesta, and the ladies and gentlemen moving about among it? Who wants to see and hear Giovanni? He interests us only as a fragment of the force of fate that drives Paolo and Francesca to love and death: surely we are content to accept his existence as assumed in the great central tragedy, without having him put before us in the flesh to sing a lot of words that do not matter? Who does not feel that Strauss has given us the quintessence of 'Macbeth' in his symphonic poem, and that no opera on that subject could hope to express the spiritual tragedy of Macbeth so swiftly and so drastically? Or, to look at the matter from the other side, take the case of 'Salome.' Does anything really come there but the train of moods in Salome's soul, and

is not all this expressed incomparably and fully in the great final scene,—with perhaps a little assistance from the music of the impassioned monologue of Salome to Jochanaan in the earlier part? What is all the rest of the opera but a mere recital or representation of a story the details of which everyone in the theatre already knows quite well? How Herod was married to Herodias, the mother of Salome, how Herod gave a banquet and became enamoured of his step-daughter, how one Jochanaan, a Jewish prophet, had been imprisoned by order of Herod, how Salome conceived an unholly passion for Jochanaan, how she danced for Herod and won as her reward the head of Jochanaan on a charger—who needs to go to the theatre to be told all this; who takes more than the most languid interest in the telling of it? Music has next to no concern with most of it, because it is of a quality that prevents music attaining to its full emotional incandescence; and it is only when it is playing with ease and ardour round a subject fit to call out the best there is in it that music is really worth writing. If anyone doubts that it is only the final scene and the monologue of 'Salome' that count for anything in the opera, let him ask himself how many people would stay away from the theatre or the concert-room because *only* these portions were being given, and how many people would go to the theatre if it were known that these portions were to be omitted. Or again, does the whole opera of 'Tannhäuser' tell us very much that is not already told us in the Overture? I am not alleging, of course, that there is not a great deal of very interesting music in the opera. The question is whether the essence of the struggle in Tannhäuser's soul between spiritual and physical love is not fully given us in the Overture, and whether, had this alone been written, we should have felt any more need for an opera upon the subject than we do for an opera on the subject of 'Ein Heldenleben.' What is the opera of 'Fidelio,' Wagner asked, but a mere lengthy watering down of the dramatic motives that have been painted so finely for us in the great 'Leonora' Overture No. 3? May we not say as much of 'Tannhäuser'? Is not a great deal of this also a mere expansion of the theme to comply with the exigencies of a whole evening in the theatre?

V.

It is true that Wagner tried to demonstrate that the symphonic poem was a less perfect art-form than the music-drama, inasmuch as it left it to the imagination to supply the characters, the events, or the pictures upon which the music is founded, whereas these really ought to be shown to the eye upon the stage. But a twofold answer can be given to Wagner. In the first place, there are dozens of passages in his own works that depend for their effect upon precisely that visualising power of the imagination the legitimacy of which he denied in the case of the symphonic poem. Is Siegfried's Rhine Journey, for example, intelligible on any other supposition than that with each change of theme in the music the hearer's

imagination visualises a fresh episode in the hero's course? How do we listen to the 'Meistersinger' Overture except just in the way we listen to a symphonic poem—the imagination calling up before it the bodily presence of each of the characters in turn? In the second place, the evidence is overwhelming that Wagner's own imagination was much more restricted in this respect than that of other people; and it was precisely this inability to trust very much to the visualising power of the imagination that made him fall into so many crude errors of realism. All his life through he was unable to see that the imagination has a much wider scope than the eye, because, not being tied down to the mere spatial dimensions of an object, it can add enormously to it from out of its own store of memory and vision. Vastness is a quality inseparable from any concept of a god; but can the grandest creation of sculpture or the most heroic of stage figures ever hope to give us such a sense of the illimitable power and beauty of godhead as the imagination can supply? Whose god is the greater—the invisible one of Milton or Spinoza, or the visible Wotan of Wagner? Does not the least analytical spectator of a Wagnerian opera often feel that it would have been better if the composer had insisted less on material facts upon the stage and left a freer wing to our imagination? How much of the exquisite poetry of the idea of the Waldweben—the natural, untainted boy at home in nature's heart, dowered by his native innocence with the gift of understanding the song of birds—is spoiled for us by the generally grossly unideal figure of the actor, by the reduction of the wayward breath and infinite soul of nature to a few yards of painted pasteboard, and by the narrowing down of all our ideas of the glorious freedom of bird-life to one poor piece of stuffed mechanism jerked at the end of a wire! Who would exchange the imagination's vision of the glorious Valkyrie-flight through the storm and the cloud-wrack for the actual visible Grane, with his suggestion of having been groomed at the mews round the corner? Who that is moved by the Grail music in 'Parsifal' has not felt his heart sink within him at the sight of the slow mechanical evolutions of the Knights in the Grail scene at Bayreuth? Who has not felt, at the sight of the 'property' swan, that the rarefied atmosphere of Montsalvat has gone, and with it most of the remoteness, the shining whiteness, of Lohengrin? Or, not to multiply instances of this kind from the Wagnerian operas themselves, who can doubt the general proposition that the more the subject approaches the sublime the more it demands purely poetic or musical treatment, and the more lamentably it suffers by being narrowed down to a canvas or a stage? What painter could hope to suggest, even in the largest picture, the vision of the vast evil form of Lucifer and the mighty sweep of his fall, that Milton can give us in a word or two; and who, in spite of all the greatness of the music of the 'Ring,' does not feel that the actual *spectacle* of gods and heroes that has been put before our eyes on the stage cannot compare in

true sublimity with the picture given us in the opening lines of Morris's 'Sigurd the Volsung':

There was a dwelling of Kings ere the world was waxen old;
Dukes were the door-wards there, and the roofs were thatched with gold;
Earls were the wrights that wrought it, and silver nailed its doors;
Earls' wives were the weaving-women, queens' daughters strewed its floors,
And the masters of its song-craft were the mightiest men that cast
The sails of the storm of battle adown the bickering blast.
There dwelt men merry-hearted, and in hope exceeding great
Met the good days and the evil as they went the way of fate:
There the gods were unforgotten, yea whiles they walked with men,
Though e'en in that world's beginning rose a murmur now and then
Of the midward time and the fading and the last of the latter days,
And the entering in of the terror, and the death of the People's Praise.

How the imagination fills out the ample spaces here left to it to play among—how great and god-like and noble and beautiful a world of men and women it is that the poet evokes for us!

VI.

The elimination from an opera-text of everything that is not suited to musical expression is perhaps an unattainable ideal. It is only the titanic musical genius of Wagner that carries him and us more or less successfully past what we may call the baser metal in the structure of his music-dramas. Since his day the problem has proved so baffling a one that composers have frankly given it up in despair. Wagner was right: the simpler the story or legend on which we find an opera,—the more it can be trusted to make its own motive and stages clear,—the less non-musical matter shall we be burdened with, and the more chance we shall have of being able to keep the musical tissue on a consistently high level. The proof of this is to be found not only in Wagner's own work but in that of his successors. One can hardly recall more than some two or three modern operas in which, at some point or other, the composer has not to try to delude us into the belief that the music means something when it really means nothing. Take, for example, the opening scene of 'Elektra.' The scene is *poetically* necessary because it informs the spectator of the relations between Elektra and her mother, and of the miserable servitude of the maiden in the house of her murdered father. But no man that ever lived could set such words as these to good music; and all that Strauss can do is to make a mere pretence of writing music, let the orchestra play almost anything and the voices shriek almost anything, and trust to the audience being carried blindly along, partly by the excitement of the noise, partly by the distraction of the stage-movement. Wagner's superior artistic sense would have seen from the outset that this part of the libretto was outside the sphere of music, and, being his own

librettist, he would, in obedience to the prompting of the musician in him, have so shaped the open that there would have been no need to communicate that particular piece of information to us in this particular form. The procedure of Strauss and Hofmannsthal is hardly less absurd than that of the old composers who used to set to music not only the actual words of the Bible but 'Here beginneth the— chapter of the— book of—.'

How much of the merest putty, again, is left visible in the libretti of Puccini, Charpentier, and others—passages that are essential if the story is to be made clear to the spectator, but absolutely defying musical treatment. There is scarcely a single opera of which the music gives one the impression of pure necessity from first to last; every now and then our teeth are set on edge by some pieces of grit left by the bad cooks in an otherwise good dish. The handling of passages of this kind has become the most stereotyped of formulae; the characters talk rather than sing, while the orchestra keeps the ear interested by playing pretty tunes on its own account. It is only the easy-going attitude towards all questions of form that is bred in us by the arts of the theatre that could possibly blind us for a moment to the helplessness and ineptitude of a method of this kind. Debussy evades the difficulty in another way. He starts with a text that is already a work of art, capable, without the assistance of music, of holding an audience interested in it by virtue of its own dramatic life and its fine literary quality. He is thus, to begin with, in a far stronger position than that of nineteen opera composers out of twenty, whose texts have no artistic quality of their own, and have to receive the whole breath of their life from the music. Having the good fortune to be working upon a libretto that is itself moving and beautiful, Debussy can frequently afford to leave it to speak for itself, his own contribution to it being sometimes no more than a momentary heightening of the force of the words by means of a poignant harmony or a suggestive spot of colour. I hope I shall not be held to be insensitive to the charm of Debussy's 'Pelleas and Melisande,' or to the rare musical invention of the more continuous portions of it, if I say that a good deal of the opera could have been written by a much less gifted man. Now that the novelty of it has passed off, it is seen to be not at all a difficult matter to subtilise a stage effect by the addition of a poignant chord here and there. 'Pelleas and Melisande' is an extremely beautiful work, but it will probably have no posterity, because, while the more musical portions of it depend less for their effect on any essential novelty of form than upon the very individual quality of Debussy's imagination, the style of the other—the merely atmospheric—portions is so easy that it is within the scope of dozens of composers with only a quarter of Debussy's genius. Debussy, then, has not, any more than his contemporaries, solved the problem of weaving the combined vocal and orchestral tissue of the opera into a continuous and homogeneous whole; for a great part of the

prompting the open communicate us in this Strauss and than that music not out 'Here book time he simply evades the problem. 'Pelleas and Melisande' is a *tour de force* that will probably never be repeated by any other musician; it depended for its success on the concurrence of a number of factors that are hardly likely to be met with in combination again.

VII.

To recapitulate, then, for a moment: Wagner's theory of the ideal music-drama is sound enough, but neither he nor any of his successors has been able to realise the theory in practice. In every combination of music with the other arts it must of necessity play the leading rôle, because of the greater expansiveness and superior warmth of its expression.* As Wagner saw, it will tolerate no text but one that is thoroughly musical in essence—that is to say, one that is so purely emotional throughout that at no time can we feel that in order to associate with it music has had to descend from its ideal sphere. It is in the process of making an action clear to the spectator that opera generally has to admit certain elements that drag music down from its high estate. We have therefore at present two chief forms of the association of poetry and music—the opera, in which actual characters, using actual words, are shown to us in the actuality of the stage, and the symphonic poem, in which we are given not the characters but the emotions of the characters, and not the scene but an imaginative suggestion of the scene, while the general nature of the subject is communicated to us by means of a printed explanation. This necessity of putting the hearer *en rapport* with the story by a device that stands outside the music seems to many people an ineradicable flaw in the symphonic poem: a work of art, they say, should be self-contained, and opera, with all its admitted faults, has the virtue of being its own explanation. I do not think, however, that this matter is so simple as it looks.

Closer analysis will show first of all that many apparently self-contained musical works are as greatly in need of verbal explanation as a symphonic poem, and secondly, that in the full sense of the term hardly any opera or drama can be said to be wholly self-explanatory, inasmuch as, at every hearing of it but the first, we witness the unfolding of the earlier stages of the action with a knowledge of the later stages, and are thus as effectually adding something from an outside source to the visual and auditory impression of the moment as when we follow a symphonic poem with the story in our minds that we have just read in the programme-book. What difference, for example, is there between the frame of mind in which we listen to the 'Tannhäuser' Overture and that in which we listen to 'Ein Heldenleben'? In each case we are conscious that the music is not self-existent and self-explanatory, but depends for its full intelligibility on our knowledge of the characters

and incidents upon which it is based. We get this knowledge in the case of 'Ein Heldenleben' from a book; in the case of the 'Tannhäuser' Overture we get it from our experience of the opera on the stage.* What essential difference is there between the two cases? In each of them we have to rely upon experience outside the work itself in order to grasp the full meaning of it. The 'Tannhäuser' Overture and other works of that class are, in fact, artistic solecisms. No one, surely, will contend that at the *first* performance of 'Tannhäuser' the Overture conveyed its poetic meaning to the audience any more clearly than a performance of 'Ein Heldenleben' would do without a literary explanation of its contents? The Overture does not explain the opera, but is explained by it; and it is consequently absurd to play it first. It only happens to come first because the old practice of having an orchestral introduction to an opera was unthinkingly retained long after the character of the introduction had so altered that there was no longer any sense in its use. The purpose of the overture originally was simply to play the audience into their seats. We see it performing this function in an overture like that to the 'Messiah'; the music has nothing to do with the oratorio itself, and a hundred other orchestral introductions would do just as well. But when opera composers began to make the overture a summary of the opera itself, they entered upon a course that ultimately made it an absurdity. In so far as the overture sums up the opera, and therefore depends for its intelligibility on a knowledge of the opera, it ought logically to be played not at the commencement of the evening, but at the end. Modern composers have instinctively recognised the truth of all this, and the operatic overture is now virtually abolished; there is none, for instance, to 'Salomé,' 'Elektra,' or 'Pelleas and Melisande.'

All the overtures, then, that epitomise the opera with which they are connected are in the same category as the symphonic poem; for an understanding of the literary basis of them we have to go to a source outside themselves. The theory that a piece of music is bad music unless it is self-sufficing and self-explanatory is a mere nightmare of a moribund school of aestheticians. There are thousands of pages in Bach that only yield up their full secret to us when we get some outside light upon the sequence of poetic ideas in his mind at the time of writing. This is the case with many of the chorale preludes, for example. But Bach's music is often rich in a kind of allusive symbolism greatly resembling Wagner's use of the leading motive, though it is bolder than that, inasmuch as the musical symbol has not been made familiar to us by a previous definite use of it in the same work of art. In the 'Christmas Oratorio' Bach sets the words of a chorale addressing the infant Jesus to the music of another chorale that was already associated in the minds of the congregation with the Passion,

* This is the explanation of the fact that good music often saves a poor poem, while the best of poems has never been able to save poor music.

* We may, of course, get it from a programme note, but this in turn must have been derived from some experience of the opera, either on the stage or in the printed score.

—thus in a flash bringing the death of the Saviour into the same mental picture as the birth. The choral fantasia which the blind old man dictated to his pupil Altnikol a few days before his death united the music of the hymn 'In our hour of direst need,' with the words of 'I come before Thy throne.' And who can forget the effect, comparable to some of the most thrilling of those that Wagner makes with his leading motives, of the trumpet pealing out with the melody of 'Great God, what do I see and hear! The end of things created' in the midst of the bass recitative describing the terrors of the Day of Judgment (in the cantata 'Wachet, betet'). Bach anticipated, as he did most things in modern music, the Wagnerian use of the leading motive, the function of which is to suggest to the hearer's imagination another idea simultaneously with the one the music is explicitly expressing. I think Bach would have smiled at anyone who chose to object that his chorale in the 'Christmas Oratorio' was not self-sufficing, inasmuch as it depended for its affecting double meaning upon knowledge that the hearer had gathered elsewhere. He would probably have been satisfied with the unshakeable fact that the hearer *had* this knowledge, and that it was therefore quite safe to rely on his making use of it. Surely the composer of the symphonic poem and allied forms is also justified in trusting occasionally to his auditors' outside knowledge of the subject of his work. Is there anything less legitimate in Strauss's trusting to our imagination to summon up at performance the themes and the figures of 'Don Quixote,' than there is in Wagner's trusting to it, during the 'Tannhäuser' or 'Meistersinger' Overture, to summon up the scenes and figures of the opera? I have already pointed out that in his music-dramas Wagner is continually asking us, by means of recurrent leading motives, to visualise more than is actually set before us on the stage—thus flying in the face of his own theoretical arguments. It only needs to be added that he also relied, at times, as much as the writer of symphonic poems does upon the hearer's or spectator's knowing more about the course of the drama than has been revealed to him in the drama itself. How do we know, for example, that the 'Sword' motive in the final scene of the 'Rheingold' is a 'Sword' motive; how do we know the train of thought running through Wotan's mind at this point as he looks into the future? Simply by antedating the information we have gained from the later dramas of the 'Ring.' At the time the 'Sword' motive is first heard there has never been the slightest suggestion of the sword that is to help to lift the curse from the gods; not only Siegfried but Siegfried's parents are as yet unborn. Again, the phrase that Tannhäuser sings to the words 'Ha, jetzt erkenne ich sie wieder, die schöne Welt der ich entrückt' in the first Act of the opera, is explained only by the association of it with Elisabeth and the Hall of Song in the second Act. Anyone with a knowledge of the Wagnerian operas can multiply these instances for himself.

Does not everything, in fact, point to the impossibility of our listening to any performance of a drama or opera, *except the first one*, with a mind that is absolutely a clear slate? Are we not always drawing upon our store of acquired knowledge of the work, and blending this with the visual or auditory impressions of the moment? Do we not all know, long before it happens, that the screen will fall down at a certain climactic point in the 'School for Scandal' and show us Lady Teasle hiding behind it? Is not our appreciation of all the dialogue of this scene whetted by our knowledge—gained from 'outside' sources—of what is going to happen at the end of it? The instructed spectator or reader invariably keeps looking ahead, his interest or delight in what is occurring at the moment being intensified by what may be called anticipatory memory. It is only at the first time of reading 'Tom Jones' that we can be in the slightest doubt as to who is the hero's mother. The ever-present clue to the solution of the mystery does not spoil our pleasure, however, in the second and subsequent readings; nay, it rather adds to it, for it makes us conscious of a number of cunning strokes of construction that we had not noticed at the first reading. I take it, then, that an exaggerated importance can be attached to the principle of art being 'self-sufficing' and 'self-explanatory'; the subject is a far more complex one than the aestheticians have imagined. They had only to turn to the Greek drama to see a form of art in which deliberate use was made by an author of the fact that the audience had an 'outside' knowledge of the characters and events of the play. The Greek drama, speaking broadly, did not rely, as ours does, on the effect of a slow unfolding of a plot—the sole art of which consists in first of all giving the audience something to hunt for and then finding it for them. The Greek drama was based on a myth or a legend every detail of which was known to every member of the audience. *At a first performance*, therefore, the audience would be in precisely the same position as a modern audience is when it reads in its programme-book the analysis of a new symphonic poem that is about to be performed. And this knowledge, so far from diminishing the audience's enjoyment of the drama, actually intensified it, and permitted to the author an amount of subtle psychological allusion that can only be compared with the effects of the leading motive in modern opera. When Clytemnestra, for instance, in Aeschylus's drama, greets Agamemnon with falsely-fawning words, the thrill of horror that ran through the Athenian audience came not from any feeling of foreboding inspired by the visible situation or the actual words, but from its *outside* knowledge that all this was feigning, and that the hounds of death were already hot on the track of the unsuspecting king. An Athenian, again, at the first performance of the 'Oedipus Rex,' must have known the whole of the story from the

beginning. There could be for him none of the cumulative surprise at the slow unravelling of the web that we feel at a first reading of the tragedy; rather did he accompany the first blind steps of Edipus with a pity born of the knowledge—the outside knowledge—of the doom the gods had woven for him.

VIII.

If, then, there is no aesthetic falsity involved in assuming some previous knowledge of the action or the motive on the part of the spectator, or in communicating this knowledge by other means than a stage presentation, why should we not boldly recognise that the time is ripe for a new form of art that shall carry the potency of music a step further than it was carried by Wagner? After all, it is the music that counts for ninety-five per cent. of our enjoyment of a Wagner opera. The 'philosophy' of the 'Ring' may be something to write and read about in the study, but in the theatre it really goes for very little. It is interesting to talk about the Schopenhauerian or Hindoo significance of the discourse of the lovers, in the second Act of 'Tristan,' upon Love and Death and Night and Day, but again—for how much does this count in the theatre? Has there ever been a single spectator, since 'Tristan' was first given, who could make out from the performance alone what philosophy it was the lovers were talking, or whether they were talking philosophy at all? And how many people who *do* know the text at this point—because they have read it—feel in the theatre that very much of the essential emotion of the work would be lost if the characters sang Chinese words, or Choctaw words, or no words at all, so long as the music was left to tell its own tale? I must guard against possible misunderstanding here. I am not for a moment urging that speech should henceforth be banished from opera as a mere superfluity. There are many subjects in which it will always be a necessity; the world of the 'Meistersinger,' for instance, could have been made real to us in no other medium than that of music with words. But I do contend that there are many poetic subjects in which virtually the whole of the expression could be entrusted with perfect safety to music alone,—not necessarily in the form of a symphonic poem, but in a sort of drama without actors—if the paradox may be permitted—or with speechless actors. And could we not in this way approach a step nearer to the ideal musical art-work, in which all the needful suggestiveness of poetry was retained without any admixture of the cruder non-musical elements that at present merely go to make plot and persons intelligible to the auditor?

IX.

Maeterlinck and others have of late familiarised us with the idea of a 'static' as distinguished from the older 'dynamic' drama. It is highly probable that in the future men will go to the theatre craving the satisfaction of rather different desires

from those they seek to satisfy there now. That 'drama' is capable of more than one meaning is proved by the existence of dramatic forms so varied as those of the Greek drama, the Shakespearian drama, the Maeterlinckian drama, the 'Atalanta in Calydon' of Swinburne, and 'The Dynasts' of Thomas Hardy. It is quite reasonable to suppose, therefore, that a new generation may read another new meaning into the word. Among the finer minds of the present day there is a decided movement away from what seems to them the crudity of the old-style drama of action. Maeterlinck, in one or two of his essays, has given eloquent expression to the feelings that inspire this movement of revolt. Many of the time-honoured dramatic 'motives' are already sadly discredited. The dagger and the poison-bowl no longer play the part in tragedy that they used to play. Humanity has come to see that things of this kind are the mere excrescences of a dramatic action,—the mere crude outward and visible signs of desires and passions working in secret in the souls of men,—and their gaze is being turned more and more on the psychological springs of action rather than on the visible actions themselves. Drama, in the hands of thoughtful poetical writers, is becoming more and more an affair of the inner rather than the outer man; and it is probable that, as time goes on, still less reliance will be placed on the stage effect of violent action. It need hardly be said that as drama dispenses with piece after piece of action and explanation, and comes deeper down to the essence of tragedy as a war of impulses in a man's soul or of the Fates about his path, it approaches more nearly to the mood of music. We may look in the future to a yet further purging of poetic drama of many of the devices on which it is dependent so long as it has to play off a number of characters against each other on a few square yards of board in a theatre. I think I can foresee the time when most of what now passes for 'plot interest'—the pretence on the author's part of hiding something merely in order that it may in due time be triumphantly found again—will be regarded as something almost childish in the naive quality of its appeal, and will be relegated to forms of art as much below the general intellectual level of the literature of the day as the detective story is below the intellectual level of our own better novels and dramas. The more artistic the race becomes, the less will it crave for mere facts and events in drama, and the more for an imaginative reading of the soul on which the facts and events have written their record. Again let me interpolate a word of warning against a misunderstanding of my thesis. I am not supposing that a time will ever come when the drama as we have it now will have disappeared from the stage. I fully recognise that there are certain dramatic concepts that can never be adequately expressed except by means of clashing and marching and counter-marching characters, and action more or less violent or clockwork-like. But I fancy that in the not

distant future the more poetic side of man will demand a form of art in which very little happens or is told, but in which the soul of the spectator is flooded by emotions of pity and sorrow and love that are all the more penetrating because they do not come to us through the relatively cold medium of words and the childish, creaking clockwork of exits and entrances and surprises and intrigue.

X.

It is this attitude of the artistic mind of the future towards drama that will, I think, find utterance in a form of quasi-dramatic music in which we shall be rid of all or most of the mere scaffolding of narration or action that serves at present simply to give intellectual support to the music of opera. Even in Wagner are we not painfully conscious at times of the fact that the music, which matters a great deal, is being diluted and made turbid by a quantity of baser matter the only function of which is to make it clear to us why these particular people are there at that particular moment, and what it is that they are doing? It cannot be reiterated too often that it is only the music that can keep alive any form of art into which music enters. Facts lose their force with repetition; it is only artistic emotion that can be born anew again and again and never die. Who feels anything but a glow of rapturous anticipation when the first notes of the 'Liebestod' or of Wotan's 'Abschied' are sounded? He may have heard it all a hundred times before, and know every note of it by heart; but it will all be as new and wonderful and inevitable to him at the hundredth hearing as at the first. But who does not groan to the depths of his spirit when Wagner's first care at the moment is not to kindle us with great music but to tell us at great length, and for the hundredth time, certain mere facts that have long lost their absorbing interest for us! And even in his most compact work—'Tristan'—is there not a great deal that is, from the highest point of view, superfluous? We can bear to hear the same glorious music time without number; but we will not bear being told time without number who Tristan and Isolde and Marke and Morold are, and how Tristan slew Morold, and how Isolde nursed Tristan back to health, and all the rest of it. I can imagine a 'Tristan' in which things of this kind would be assumed to be matters of common knowledge on the part of the audience, as the characters and motives of Tchaikovsky's 'Romeo and Juliet' or 'Francesca da Rimini' are assumed to be common knowledge, or those of Strauss's 'Macbeth' or 'Till Eulenspiegel,' or those of Beethoven's 'Coriolan' and 'Egmont' Overtures or the 'Leonora No. 3,' or those of Dukas's 'L'Apprenti sorcier.' Then the whole of the composer's time and the audience's attention could be devoted to that full musical exposition of nothing else but the protagonists' soul-states which Wagner avowed as the ideal of music-drama, but which is virtually an impossible ideal so long as opera is compelled to utilise so many actors on so

much and no more of a stage, and to occupy many hours of an evening.

As it happens, we already have in the Greek drama,—especially that of the older type,—a form of poetic art strongly resembling that which I am here suggesting might be now produced in music. Not only did the old Greek dramatist, as we have seen, largely rely upon the audience's knowledge of the characters and events of his play, and so save himself the necessity of much action or much scene-shifting, but he cast the drama in a concentrated form that enabled him to appeal rather to the spectator's sense of poetry than to the mere delight in external catastrophe and the unravelling of plot; while in the chorus he had under his hand an instrument extraordinarily capable of emotional expression. The Greek drama, in fact, was singularly akin to the music-drama of Wagner. As Wagner saw it, the true modern equivalent of the Greek chorus is the orchestra; it is at once part of the action and aloof from it, an ideal spectator, sympathising, commenting, correcting. The Greek drama resembles ideal opera, again, in that the ultimate sentiment disengaged from it is one not of facts shown, or interest held by the mere interplay of intrigue, but of a high poetic spirit purifying and transfiguring the common life of things.

Is not this form capable of further development? Is it not possible to construct an art-form in which the mere facts that it is necessary for us to know are either assumed as known or set before us in the briefest possible way, so that music can take upon itself the whole burden of expression, and the whole work of art be nothing but an outpouring of lofty quintessential emotion? Can we not imagine something like the second Act of 'Tristan' with silent and only dimly visible actors, the music, helped by their gestures, telling us all that is in their souls, while they are too remote from us for the crude personality of the actors and the theatrical artificiality of the stage-setting to jar upon us as they do at present? Cannot some story be taken as so well known to everyone that only the shadowiest hints of the course of it need be given to the spectator, the real drama being in the music? Or, to go a step further, cannot we dispense altogether with the stage and the visible actor, set external coherence as the music needs being afforded by impersonal voices floating through a darkened auditorium?* The effect of disembodied voices can be made extraordinarily moving; in all my experience of concert-going I can remember no sensation comparable to those I felt during the Grail scene from 'Parsifal' at one of the Three Choir Festivals; the exquisite beauty of the boy voices floating down from one knew not where was something almost too much for mortal sense to endure. Here is an instrument, I think, the full emotional power of which is not yet suspected by composers. It lends itself admirably to just that desire for the exploration of the mysteries around us that music is always endeavouring to

* Mr. Rutland Boughton has already made a very suggestion beginning on this line.

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express. As the cruder kind of action goes out of drama, the hovering Fates will come in. Mr. Hardy, in 'The Dynasts,' has given us a hint of what may be done by a partial reversion to the Greek type of drama, the purblind, struggling human protagonists being surrounded by an invisible chorus of Fates that sees to the hidden roots of things. A poetic scheme of this kind could be made extremely impressive by music,—say a series of orchestral pictures of human desires and passions, having a simple intellectual coordination of their own, with an invisible chorus commenting upon it all now and then in the style of the Fates of Mr. Hardy or the chorus of Aeschylus. There are, I think, several possible new art-forms open to us when we shall have learned to dispense, for certain purposes, with the actor and his speech, to rely upon the audience's previous knowledge of some story of universal interest and significance, and to leave it to music alone to express the whole of the dramatic or poetic implications of the story. But it is perhaps vain to try to forecast these future developments by means of reason. They will certainly come, but not by theorists taking thought of them; they will have to be born, as the Wagnerian drama was, out of the burning need of some great soul.

SIGFRID KARG-ELERT.

By A. EAGLEFIELD HULL.

If the history of music during the last four centuries clearly reveals its *Zoët* periods as well as its great climaxes of genius, still more does one section—organ music—show the never-ending rise and fall of human endeavour. After the period of Tye, Gibbons, Tallis, and Purcell, came a long stretch of unfruitful years right up to the time when the art flourished bravely again with the great Saxon's playing, only to fall back however until the advent of Bach's music with the Wesleys, father and son. Again a sudden lull; and when organ matters seemed to have sunk to the very lowest depths—when it appeared as if organists and organ music had got into some apparently hopeless backwater as regards the onward progress of the art in general, there suddenly rises a school of English organ-players and composers, with the appearance of two great German geniuses who are specializing and triumphantly asserting the claim of the quondam 'kist o' whistles' to retain its more modern title as 'the King of instruments.' With the works of Reger and Karg-Elert, the compositions of M. Joseph Bonnet (a worthy successor of the late Alexandre Guilmant in France), and with the support of a large body of gifted and enthusiastic English composers, a new force has come into organ music and playing, in the wave of which we are at present too much immersed to take a detached and judicial view.

Perhaps the name most constantly on the lips of organists at the present day is that of the subject of this sketch—Sigfrid Karg-Elert. Art

works do not grow up like mushrooms in the night, nor are they gathered on gooseberry bushes; but they are the reflex of the life and environments of the artist from time to time. Rather the life of the spirit than of the body; but who shall say that the motions of the spirit and the very colouring of the thoughts are not influenced and moulded by the fortunes of life. So that if we want to understand thoroughly the music of any composer it is not mere curiosity which prompts us to ask for some details of his life and upbringing. To those familiar with the music of Karg-Elert, the following details will, it is hoped, serve to strengthen much that they have experienced when playing, hearing, or studying his compositions.

The year of his birth, 1878, shows us that even according to the average view of human powers, he is just entering on the full glory of his manhood. Born in Oberndorf, near Neckar, the twelfth and youngest child of J. V. Karg and his wife Marie, it is not surprising to find the boy early showed the strong Southern passions and impulses of the father's race, with the almost fierce energy, doggedness, and reserve of the mother's antecedents, who hailed from the North. Although his father was a Roman Catholic, his mother was a strong Lutheran, and the children were brought up in the doctrines of the Evangelical Church. The unsteadiness of the father caused the family to be continually on the move, and even with his death, adversity seemed loth to give up its prey.

Sigfrid's childhood was spent in a home of the greatest obscurity; but poverty often brings its advantages, and the almost cloistral life of the little children was fruitful in premature artistic development. School lessons were not at all agreeable to little Sigfrid, but his wonderful soprano voice secured him admission to a Leipsic choir in an edifice then known as St. John's Church. The boy seems to have become obsessed with musical notation, and the mother and sister encouraged his youthful attempts at composition. It was not long before his talents secured a promise of sufficient pecuniary help for their proper development at both University and Conservatoire. University life proved somewhat of a disillusionment to young Karg, and the Conservatoire studies threatened to extinguish completely his general educational course. Time was greedily snatched from general studies for the composition of operas and instrumental music. The practical study of the clarinet was also begun clandestinely. The reckoning day came, however, and his guardian withdrew his assistance.

He now became a fugitive from home, and, left to his own resources, he tried many methods of livelihood, ranging from the odd man about the farm to the playing of the oboe and viola in a miserable little town band. The queer combinations of instruments for which he wrote at this period brings to mind the quaint collections for which Elgar wrote in his period of 'Sturm und Drang.' The moral is evident—let not the young student despise or reject any of the limited choices of tone-colour which fall to his 'unenviable lot,'

for both Elgar and Karg-Elert are amongst the greatest colourists of the age. What a man of capacity really wants he will get sooner or later by the simple method of pegging away. Occasional engagements as pianist or organist widened young Karg's experience, but still more was the gain of moral insight from these hard times. The opera 'Ave Maria' and the Symphony in C major go to prove the thorough grip of instrumentation which he had even at this period. On free days Karg made for Leipsic, where the music festivals and the opera made the deepest impression upon him. His first feeling, he tells us, was a sense of great depression on realising his own smallness when thus brought sheer up against the great masterpieces of music. The town-bandship was now given up, and three years were spent at the Conservatoire under Wendling, Jadassohn, and Reinecke, his chief study being composition. The first ten Opp. belong to this period. He left the Conservatoire with flying colours, and although his chief apparent occupation was in virtuoso appearances at the pianoforte—for he always possessed an amazing clavier technique—yet he was obsessed of a craving for composition, which occupied all his waking hours. Still on the clavier, he worked his way through Liszt and Chopin to Schumann, whose Fantasiestück has exercised a continual hold over him. Through Schumann and Brahms, he went back to the two immortals, Beethoven and Bach, and at the age of twenty-three he was appointed an advanced pianoforte teacher at the Magdeburg Conservatoire.

An introduction to Edvard Grieg proved to be one of the chief signposts in his career. From him he first learned the true importance of composition as 'the expression of one's own independent personal feelings.' The Norwegian master pointed out the timidity of Karg's earlier attempts, the unsuspected plagiarisms, and directed him to a broader style of greater clearness and finish. Further study with Professor Teichmüller produced an even greater reputation as a clavier-virtuoso, and it was at this period that some enterprising *entrepreneur*, with astute initiative, insisted on the special value of a double-barrelled name. 'Elert' was added to the Karg, and Karg-Elert he has been ever since, willy-nilly. What marvellous powers these agents possess, thus almost usurping even the office of the priest!

Composition and virtuosity fought hard with Karg-Elert for the first place, but the former was destined to victory. Harmonic knots delighted him infinitely, and the more hopeless the knot the more he liked it. Every conceivable contrapuntal device he attempted, and like Max Reger at a similar period, his temperament and gifts of mastery led him to extravagance and likewise to an enormous output. Over one hundred songs appeared in the lists of various Continental publishers at this time. In many of these there is no mistaking his mastery of the tonal art and his power through it to express pure and noble thoughts. The pianoforte works of this period are less equal in value, many of them being subject to an

exaggerated thickness of harmony and confused doubling which he may have caught from Brahms and Schumann; but the eight pieces, 'To my Swabian home,' woven round folk-songs, the three Caprices for four hands (Op. 16), the Waltz Scenes (Op. 45), and the first Sonata in F minor (Op. 50), are all very valuable works. The seventeen 'Aphorisms' (Op. 51) are of great beauty and of engaging interest, and in them he freely indulges his *précieux* for strange time-signatures.

The culmination of this period is reached in the second Pianoforte sonata in B flat minor, a work taking nearly an hour in performance. The MS. of this, sad to relate, has gone astray, but its recovery is fortunately not regarded as hopeless. For the rest, this period was filled with the numberless pianoforte compositions, Bach variations, Impressions, Schumann-esque pieces, a Trio and Quintet for brass instruments, a Trio for pianoforte, harmonium and violin, and the magnificent A major Sonata for violoncello and pianoforte, a work which has become famous.

It was at the instigation of Herr Carl Simon, the Berlin music publisher, that Karg-Elert specialised on the 'Kunst Harmonium,' a highly-finished instrument of the orchestral type with one or more manuals. This province Karg-Elert speedily made all his own by continually playing in all the chief German cities and by writing a large number of pieces specially for it. The since famous Passacaglia in E flat minor for organ made its first appearance in this way. The mere mention of the titles of these pieces will show the lofty view he took of the possibilities of this new instrument—Aquarellen, Monologue, Scènes pittoresques, Improvisation, Madrigal, Sonata in B minor, Partita in eight movements, Fantasie and Fugue, Sonata in B flat, with double fugue on B.A.C.H., &c. He also, in a literary way, proved himself a strenuous propagandist of the novelty, and his various 'Methods,' 'Studies for the Harmonium,' and erudite work on 'Die Kunst des Registrerens: Ein Hand- und Nachschlagebuch für Spieler aller Harmoniumsysteme,' throw much light on the freshness of his views in organ colour, which later on were evinced so strongly.

So great was his admiration for the king of instruments that before he dared to express himself through it, he submitted to a rigorous discipline of technical studies, which enabled him to act as accompanist and soloist at St. John's, Leipsic. Then came a flood of organ compositions which are more than sufficient to show his perfect insight into the instrument and his great technical attainments at that time. A rearrangement, extension, and altogether free translation of several of the most successful harmonium pieces—the E flat minor Passacaglia, Variationen, Improvisation in E, Interludium in F sharp minor from the B minor Sonata, the Phantasie and Fugue in D major, the Canzona in G flat—was followed by the sixty-six Choral Improvisations, a wonderful group of pieces following on the Bach lines of procedure, but in every ancient and modern style and form. A strict canonic treatment is followed by a modern Fantasie.

a free symphonic setting jostles against Toccatas, Trios, and modern Festival Marches, all being founded on the basis of well-known Lutheran Chorales. These were closely followed by twenty Choralstudien (Preludes and Postludes) and three Symphonic Chorales (Op. 87).

Commissions now began to flow in freely, and the name Karg-Elert soon appeared on the lists of Leuckart, Carl Simon (who has the largest number of his works at present), and many other Continental publishers. For Novello's, he has written the stupendous Chaconne, Fugue Trilogy and Choral, with Finale for brass and drums (Op. 73), the 'Trois Impressions' (of which No. 2 was the test for the F.R.C.O. playing in January), the 'Funerale' (Op. 75, No. 1) and its companion, Choral Improvisation on 'In Dulci Jubilo,' and last but by no means least the pianoforte arrangement of Elgar's two Symphonies, a veritable *tour de force* of transcription from the orchestral to the clavier medium. He has recently published three delightful Pastels, Op. 92, for organ (Augener & Co.).

[With this number we give a separate portrait of Sigrid Karg-Elert. The article will be concluded in the March number.—ED., *M. T.*]

(To be continued.)

EQUAL TEMPERAMENT: AN UNREALISED THEORY.

We are all familiar with the visits of the pianoforte-tuner. During the process we hear him screwing and testing by sounding notes together, and when it is all over we are informed that the instrument is now tuned. But although musicians are familiar with the contradiction involved in the statement, the great majority of the patient public who pay the piper—if the expression can be employed in this connection—are totally unaware that the so-called operation of tuning consists really in systematically putting the instrument slightly out of tune. Of all the intervals that go to make up the tuner's scale, only one, the octave, is purely in tune. This necessity—we are almost tempted to say painful necessity—arises from the impossibility of twelve pitches in an octave providing accurate intonation for twelve independent diatonic scales.

A diatonic scale is a clump of intervals. It is best considered in this aspect rather than as a stepwise melody. An interval is the relation which vibrations at one rate bear to those of a faster or slower rate.

RATIOS FOR TRUE DIATONIC INTONATION.

C	D	E	F	G	A	B	C
doh	ray	me	fah	soh	lah	te	doh'
1	9	5	4	3	5	15	2

These mathematically expressed relations represent perfect tune from a given keynote. The table next given reveals the fact that the pitches that will serve to stand for perfect intonation in any one key, will not serve for keys starting from other pitches.

THREE SCALES COMPARED.

A centre scale and a four-remove each side (four 'sharps' more and four 'sharps' less). 120 vibrations are assumed to represent C. The horizontal rules draw attention to differences in pitch.

E	doh'	300	F	fah'	320	F	lah	320
D [#]	te	281.25	E	me'	300	E ⁷	soh	288
C [#]	lah	250	D	ray'	270	D ⁷	fah	256
B	soh	225	C	doh'	240	C	me	240
A	fah	200	B	te	225	B ⁷	ray	216
G [#]	me	187.5	A	lah	200	A ⁷	doh	192
F [#]	ray	168.75	G	soh	180	G	te	180
E	doh	150	F	fah	160	F	lah	160
			E	me	150	E ⁷	soh	144
			D	ray	135	D ⁷	fah	128
			C	doh	120	C	me	120
						B ⁷	ray	108
						A ⁷	doh	96

This being so, we are faced by the question whether it is better to be in fairly good tune in a few keys and therefore to sacrifice seriously the intonation of the other keys, or to put up with all being somewhat out of true tune or, as it is described, 'tempered.' The latter plan is that which has been theoretically adopted in most 'tuning' since the days when John Sebastian Bach wrote his immortal 'Forty-eight Preludes and Fugues' for the well-tempered clavier. The particular form of temperament which spreads the error over all keys and favours none, is called 'equal temperament.' In order to obtain this equality, all the perfect fifths have to be slightly flatter and all the major thirds slightly sharper than they would be in strictly perfect intonation, and other intervals are consequently more or less tempered.

This then is the theory of attainment of the pianoforte tuner. We do not propose here to describe the exact procedure and rules in accordance with which the tuner works. It is sufficient to say that the process calls for the constant and accurate observation of the ear.

The important point is that although equal temperament is the ostensible aim of tuning, there are strong reasons for grave doubt as to whether this ideal is often reached. This failure of attainment is in many cases owing to the incompetence of tuners, and in other cases to an easy-going attitude towards the whole business and a belief that an approach to equal temperament will do for most practical purposes. Even first-rate musicians are content to acquiesce in this compromise of a compromise, and this fact may appear to be an unanswerable argument for the general acceptance of the results of the line of least resistance into which tuning has drifted. This contention is supported by the well-known capacity of the ear to accept, within certain limits, a relation of pitches as what it

theoretically should be, rather than as what it really is. It is fortunate that this tolerance of the ear enables us to enjoy the performance of a full orchestra during which the intervals are rarely if ever strictly in tune. But if those limits are overstepped we become painfully conscious of the error. In the case of the orchestra we generally meekly put up with a cacophonous din that no ear in the world can analyse and we call it a magnificent climax, and in the case of the pianoforte we at once send for the tuner,—unless, indeed, we are in a young ladies' educational establishment where, the instrument being in use for many hours every day, the process has to wait for the holidays. Meantime—!

Can anything be done to alleviate the mischief wrought to ears by bad tuning? What qualifications have the 15,000 tuners in this country for their expert task and what authority has certified their competency? These are considerations we leave for another article.

(To be continued.)

NATIONAL OPERA AND ITS PROSPECTS A REJOINDER.

BY HERMANN KLEIN.

There once was a scientist who was much puzzled as to the best way of laying hold of an octopus. He first tried the head; but that would not serve, because the head and the body were one, and together they formed the portion of the octopus that was least difficult to grapple with. There remained the tentacles. He tried to grasp each in turn, but found that unless he could envelope the whole of them at once he stood no chance of getting complete hold of the octopus. He then—no, he then abandoned the attempt!

I am rather reminded of this story by the procedure and the arguments adopted by Mr. G. H. Clutsam in the article which appeared under the above heading in last month's *Musical Times*. It was on the whole a very sane and conscientious effort to deal effectively with a puzzling problem. It began with an endeavour to find the 'head and front' of the business. The discovery thereof did not save the writer the trouble of picking up the tentacles—the slippery, twisting, bothering things—and trying to master them one by one. He simply had to go through the whole process, like all who have essayed it before him.

But did Mr. Clutsam really leave us any the wiser as to what kind of system to pursue if we would evolve a live, practical scheme for the establishment of 'National Opera'? Let us see. His main idea seems to be that we must first be provided with the operas that are going to be produced. A modern, up-to-date repertory, with nothing old-fashioned or classical about it: works 'untrammelled by tradition,' wholly original, dramatic, and English: above all, works that will

appeal to the general public even at the cost of ideals dear to the composers—so long as the appeal prove successful.

In other words, if you are about to open a new department store, leave the building and the personnel to take care of themselves (they are sure to be all right!), and devote your chief attention to the selection and provision of the stock-in-trade. For it is with the 'goods' which you are to 'deliver that you will catch your public. Does the simile sound a trifle commercial? Mr. Clutsam is to blame. The sacrifice of ideals, he says, 'may be bad for art, but it is an absolute necessity when National Opera is under consideration, for on the general public its establishment depends.'

So there is to be no attempt to educate, to cultivate a refined taste, but merely to amuse. The public palate has to be tickled, forsooth, because 'opera is the theatre,' and because the German opera-goer who pays for his seat 'evidently no longer desires to be educated when he seeks interest or amusement.' I am sorry to see that Mr. Clutsam's recent visit to Berlin for the production of his own opera (which won an emphatic artistic success) has left him with such a moderate opinion of present-day German eclecticism. That opinion may be perfectly just, but surely there is no need for us to take the Berlin standard as a guide when we set up National Opera over here.

Well, suppose we abandon the educational idea and give the public just what it wants; suppose our 'young' English composers get to work and try their hardest to write those operas (which are to capture the foreigners' fancy as well as our own) upon the excellent lines laid down in Mr. Clutsam's article; suppose that the 'half-a-dozen or so of these fine, entirely modern operas—text and music—are completed' (a mighty 'tall order'), I should like to know on what ground Mr. Clutsam arrives at the conclusion that then, and then only, our 'National Opera will have a proper foundation? It will have a National repertory to start with, truly; but where will be the trained National performers, the National 'Stimmung,' and all the rest of the proper accessories for doing justice to these masterpieces?

Easier said than done. Mr. Clutsam treats the executive problem lightly. But there need be no fear. The question, Which is of the greater importance, the consideration of the repertory or the ways and means for its adequate interpretation? will never be seriously brought to the test. Should it ever be, there is no doubt in my mind that these two features are equally essential to the proper foundation of National Opera, and will therefore have to go forward together. But, I repeat, the question of their relative importance will never need to be settled—for the simple reason that the requisite quantity of 'fine, entirely modern' operas by young English composers are never likely to be forthcoming—all at once. New opera scores by the dozen may be had for the asking when production can be guaranteed. But the modern operatic *chef d'œuvre* which all Europe is to beg for, and which the Englishman's

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'spirit of ambition' is to bring forth from this barren operatic soil (?)—for even one such example, I fear, we shall have to wait long.

And why? Again the reason is simple. Because throughout the length and breadth of the land we do not possess one solitary specimen of that primary essential mentioned by Mr. Clutsam—to wit, 'the first-class opera librettist.' It is very well to say that librettists must be found, that they must 'come fresh to their work,' that they must be 'informed.' Where are they?

How can Mr. Clutsam, who writes on this subject of librettists with absolute knowledge and experience, believe for a moment that we as yet have available in this country writers who will compare with the men who have made libretti for Verdi (Ghislanzoni and Boito), for Puccini (Giacosa and Illica), for Mascagni (Tozzetti and Menacci), for Wolff-Ferrari (Golisciani), or even Leoncavallo, who writes his own? I mention only these popular Italian masters because their opera-books are in many respects the best that are written; also Mr. Clutsam, after dealing sensibly with the great Wagner question, admits that these same masters (plus Strauss in Germany and Massenet in France) are the writers of opera for whom modern German and French audiences show the strongest liking.

But to talk of 'finding' librettists, as though they were to be discovered under a blackberry hedge, is surely futile. They must be created; or, rather, the 'superman' among them must be produced by some artificial method akin to that by which bees produce a queen. It must have been in some such fashion that Strauss evolved Hugo von Hofmannsthal. Assuredly there would have been no 'Elektra' or 'Salome' or 'Rosenkavalier' without this poet-author. But he did not come ready to hand. He was a poet with the genius for putting either drama or comedy into the shape required for musical and stage treatment; his *savoir faire* he owes to his association with Richard Strauss. The first thing to do, then, will be to search among our poets and dramatists for a genius of this type, and next proceed to develop him. Neither task will be easy; but it is the only way if we are ever to have a great English librettist.

In the meantime, says Mr. Clutsam, 'Schools of all sorts can be giving their students stage experience.' What in? In learning to do things they will have to unlearn? I fail to perceive wisdom in that; and yet the waste seems unavoidable if we are to begin by producing 'fine, entirely modern operas' of a type and calibre that no one can possibly foresee. I say rather let us have a single National school of operatic training for our National Opera (when it comes along), and let picked students only be admitted to it, to learn that which they will *not* have to unlearn—namely, the art of singing *anything*, acting *any* kind of part, and pronouncing their language so that everyone in the theatre can hear and understand them.

Wagner was speaking from experience when he declared again and again that his finest Bayreuth

interpreters were those who had been brought up to sing in Italian opera. If we start our National Opera (whenever that may be) with singers who have received a solid all-round training, they will be ready to do whatever they may be called upon, be it opera to amuse, opera to elevate and educate, opera of the old repertory, or opera of the new.

Only, before all this can happen, one little proviso ought to be fulfilled: Our National Opera must be a solid thing. Whether founded by individuals or supported by the State, or both, its existence must not be at the mercy of public caprice or changing tastes for a period of ten years from the date it opens.

Occasional Notes.

As recorded elsewhere in our present issue, the Musical League successfully co-operated recently with the Incorporated Society of Musicians in giving a series of concerts at Birmingham. At a small meeting of members held at Birmingham, the future of the League was discussed, and in accordance with the rules it was resolved to place the whole situation before the members, and ask them to decide whether the League is to continue to exist. It is necessary to make this explanation in order to correct statements that have been made to the effect that the League is already dissolved. The main objects of the League have been to unite amateur and professional musicians for the promotion of the best interests of the art, to organize Festivals where and when the circumstances were favourable, and in so doing to utilise local resources as much as possible.

The two men of the moment in London's musical life for the time being are Mr. Thomas Beecham and Mr. H. Balfour Gardiner, who have separately conspired to give us an exceptionally interesting Winter season, the former with his German opera and Russian Ballet at Covent Garden, and the latter with his choral and orchestral concerts at Queen's Hall. The opening of Mr. Beecham's season was announced for January 29, with the first performance in England of Strauss's 'Der Rosenkavalier,' and March 8 is to be the last night. The following is the programme of the series:

Der Rosenkavalier: January 29, February 1, 5, 8, 12, 20, and March 8 (evenings), and February 27 (afternoon).

Salome: February 18, 21, 25 (evenings), and March 6 (afternoon).

Elektra: February 7, 10 (evenings), and 13 (afternoon).

Tristan und Isolde: January 30, February 3 (evenings).

Die Meistersinger: February 22, 26, March 3, 5 (evenings).

Russian Ballet: February 4, 6, 11, 13, 15, 17, 19, 24, 27, March 1, 4, 6, 7 (evenings), and February 8, 20 (afternoons).

'Die Meistersinger' is promised with a Bayreuth Festival cast, and the Russian Ballet is to introduce four new works to London. The conductors are Mr. Beecham, Herr Schilling-Ziehmsen, and Dr. Richard Strauss.

The Balfour Gardiner season is on the lines of that which took place last year. The concerts take place on Tuesday evenings, February 11, February 25, March 4, and March 11. The music will be performed by the London Choral Society under

Mr. Arthur Fagge, the Oriana Madrigal Society under Mr. Charles Kennedy Scott, and the New Symphony Orchestra, with Mr. Balfour Gardiner as conductor-in-chief. The new works are the following :

'Before the paling of the stars,' for choir and orchestra *Dale*
 'The Inuit' (Kipling), for unaccompanied choir *Grainger*
 'Hill Song,' for wind orchestra *Grainger*
 'Colonial Song,' for soloists and orchestra *Grainger*
 'Christmas Eve on the mountains,' for orchestra *Bax*
 'At twilight,' for tenor and unaccompanied choir *Grainger*
 'Sir Eglamore,' for chorus and orchestra ... *Grainger*
 'The cloud messenger,' for chorus and orchestra *Von Holst*
 Symphony in E major *Frederic Austin*

The remainder of the programme is chosen with a view to giving second performances, or first performances in London, of works that stand in need of such assistance. The first concert opens with Sir Hubert Parry's 'Symphony in four linked movements,' recently produced by the Philharmonic Society. The description of the work issued on that occasion is reproduced on page 95. The same programme includes Dr. Vaughan Williams's 'Fantasia on a theme by Tallis.' Other works in the scheme are Von Holst's 'The mystic trumpeter,' a new version of Delius's 'Lebenstanz,' Norman O'Neill's Introduction, Mazurka, and Finale, Dr. Vaughan Williams's Fantasia on Christmas Carols, McEwen's 'Grey Galloway,' Bax's 'In the faery hills,' and Bantock's 'Fifine at the Fair.' Altogether the series is a manifestation of extraordinary enthusiasm and enterprise on the part of Mr. Gardiner.

Meanwhile others will be working in the same field. The Edward Mason Choir announce a concert at Queen's Hall on February 27, with the following programme :

'The skeleton in armour,' symphonic-poem
 for chorus and orchestra ... *Rutland Boughton*
 Choral hymns from the 'Rig Veda' (third group)
Gustav Von Holst
 'The Banshee' *Leo France*
 'Villon,' Symphonic-poem for orchestra
William Wallace
 Marching Tune *Percy Grainger*
 Songs ... *Percy Grainger and Coleridge-Taylor*
 'Byron' *Josef Holbrooke*
 'Midsummer Song,' eight-part song, unaccompanied
Frederick Delius
 'News from Whydah' ... *H. Balfour Gardiner*

This is an excellent list, which will reveal the younger British composer in both his grim mood of a few years back and his gay style of to-day. The choir is an excellent one, and the capable assistance of the New Symphony Orchestra has been secured.

Similar services will be done to British chamber-music by Mr. Thomas F. Dunhill and Mr. Josef Holbrooke. Mr. Dunhill has arranged three concerts at Steinway Hall on February 21 and 28, and March 7, the special feature of which is the performance of British works that are either new or have been previously given with success. The new works to be produced are a Pianoforte Phantasy-Quintet by Mr. James Friskin, Violin sonatas by Mr. Nicholas Gatty and Mr. John Ireland, and a Song-cycle by Mr. Ireland. Mr. Holbrooke, who has organized concerts at Steinway Hall on January 31 and February 28, announces first performances of chamber music by himself and Mr. Joseph Speaight, and first performances in London of a Clarinet trio by d'Indy and a Pianoforte quintet by Max Reger.

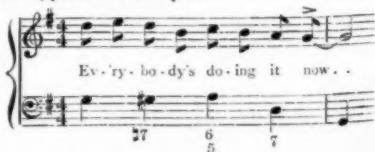
In the present year much activity will be evident among Wagnerian enthusiasts, and it is interesting to note that Spain, a country not usually associated with Wagner's name, is exhibiting considerable enthusiasm for the music-dramas. The Sociedad Wagneriana de Madrid is, of course, well-known in the Spanish capital. But in Barcelona there is an association known as the *Associació Wagneriana* which has accomplished much good work. Much of its success is due to the efforts of Señor Joaquim Pena, a distinguished writer on musical subjects. As a result of the energy displayed by the members, the scores of Wagner's operas are now published with the text in Catalan, the predominant tongue in the north-east of Spain. Lectures were given during the first few years of the Society's existence. The various problems connected with the subject were explained, and practical illustrations given by singers of repute. This was done in order to attract the attention of the public to Wagner's music, and also to make it profitable for the young vocalists to take up a study of the works. It has been found a task of no small difficulty to obtain vocalists with the necessary temperamental and dramatic qualities. It is to those who are making their names that the enthusiasts of Barcelona look to help them to make regular performances possible.

It is proposed to celebrate the centenary in becoming style. Acts from 'Tannhäuser' and 'Lohengrin' have been presented from time to time, and it is intended to give more full and ambitious performances of the later works in the *Gran Teatro del Liceo*. The arrangement of these is a matter involving great difficulty, but real enthusiasm overcomes all obstacles. It is the desire of the Society to give every opportunity possible to the man in the street to become familiar with the views of Wagner. By performances, lectures, debates, and publications, a wise and systematic instruction of public opinion is being undertaken; and now that it is possible for those interested to buy the scores, with annotations and marginal quotations, and also the critical works at a modest sum, good seed is being sown.

Mr. Ernest Newman, writing in the *Birmingham Daily Post*, recently went into the subject of rag-time, which he finds almost as old as music itself. He says :

The method is simplicity itself; it consists merely in varying the regular pattern of the rhythm by means of syncopation or an apparent perversity of accent. . . . Roughly speaking, the same effect is produced by emphasis upon a note that under ordinary circumstances would count for less in the rhythmic scheme of the melody than the other notes in the same bar.

He proceeds to quote instances in the music of Schumann, Handel, Beethoven, Tchaikovsky and others. But surely Mr. Newman is robbing the modern rag-time school of the credit of a real innovation? To how many of these unimaginative composers did it ever occur, in their vocal music, to put a stressed word in the rhythmically weakest position, such as the fourth or eighth quaver in four-four time, and to wedge it in, so to speak, with an accent and a tie? This device is now considered commonplace and mechanical. As we write, a piano-organ supplies an example :



SYMPHONY IN B MINOR IN FOUR LINKED MOVEMENTS (1912).

COMPOSED BY C. H. H. PARRY.

[This Symphony was produced at the Royal Philharmonic Society's Concert on December 5, 1912, when it was conducted by the composer. It will be performed at Mr. Balfour-Gardiner's concert at Queen's Hall on February 11, again under the direction of the composer, with whose kind permission the following notes are printed.]

I.—*Stress.* II.—*Love.* III.—*Play.* IV.—*Now!*

The sphere of Music is the expression of feelings, moods, impulses and emotions; so mere words will not cover what it means. Verbal labels of subjects and explanations of procedures cannot be exhaustive. Nevertheless some kind of suggestions are necessary to help hearers to follow the intention of any work dealing with external ideas; and a concise statement of what the subjects stand for, and their sequence, may be of service, with the proviso that they are only offered as approximations.

The four movements are linked together and the principal subjects, in various transformations, run through them all.

I.—STRESS.

Brooding Thought:—

No. 1.



in the presence of tragedy:—



wrestling with the meaning of it:—



breaking into revolt:—



The tokens of suffering and distress:—



The pity of it!—



The subjects of Distress and of Pity get entangled, and answering and driving one another on, arrive at a crisis, which induces the attitude of revolt, the Revolt phrase (Ex. 4) being frequently reiterated. The subject of Pity (Ex. 6) returns, but all is overshadowed ultimately by Tragedy (Ex. 2).

II.—LOVE.

In human love—

Slow.

lies the true hope of healing—human love calling and answering. But the brooding thoughts come back (Ex. 1), questioning the solution in view of the existence of hatred and indifference, and drive matters to a distortion of the motives of Thought (Ex. 1) and of Love (Ex. 7), and another crisis of vehement protest follows. But human love regains its hold (Ex. 7), and soothes the questioning mind.

III.—PLAY.

But not human love alone. The inextinguishable and inexhaustible instinct of humanity for play, merriment, gaiety, fun, humour, has its genuine province and its share in helping.

The subject of this movement—

No. 8. *Vivacissimo.*

is a remote derivative of the motive of Tragedy (Ex. 2), and has for its attendant a panting phrase—

No. 9.

which is bandied about in all directions by the orchestra, and for another phase of questioning—

No. 10. Cor.

a derivative of the subject of Brooding Thought (Ex. 1), and the part of the work which is devoted to this subject stands in the place of the section which was formerly defined as the *Trio* of a *Scherzo*. This is followed by a variation of the earlier part of the movement devoted to bubbling merriment.

IV.—"Now!"

An intermediate discussion of the motive of Wrestling Thought (Ex. 3) by solo instruments leads to the motive of Content and Hopefulness—

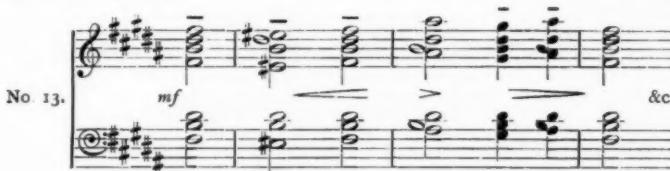
Moderato.

which is a transformation of the motive of Wrestling (Ex. 3). But in human things tendencies overshoot the mark, and content leads to careless physical exuberance—



and the consequent exchange of light banter. Upon this breaks in the motive of Distress (Ex. 5), and drives onward to a new crisis and pause. The motive of Hopefulness (Ex. 11) comes in a new guise, but is rudely broken in upon by conflicting thoughts, and after passing through phases of distortion is completely extinguished by the motive of Tragedy (Ex. 2), which submerges for a time all other considerations.

But that in its turn is completely transformed, and the recognition of tragedy in the light of human love becomes the token of healing :—



A new version of the motive of Hopefulness (Ex. 11) and various hints at other subjects follow, including at the end one glance at the transformed motive of Tragedy ; and the circuit is rounded off by a reference to the motive of Thought (Ex. 1).

MR. T. TERTIUS NOBLE.

BY W. G. ALCOCK.

To the majority of young organists the idea of a Cathedral organistship has always made a strong appeal, and to-day the attractions offered by such a position still ensure a goodly number of enthusiastic candidates when a vacancy arises. The ordinary man, having once obtained the coveted post, usually settles down for life, and there must be something about Cathedral work conducive to longevity. Many of us can remember more than one Cathedral organist, now departed, who carried out his important duties when considerably past the allotted 'three score years and ten.' But things move more quickly now, and the wider scope necessary for the organist, if he is to take any position in the musical world, has altered many of the older traditions. In the organ loft, as in most other walks of life, this is the day of the young man. To most of us, the position of organist of York Minster seems one of the most desirable of all such appointments, and it is difficult to realise that any other should be even contemplated. Think of the splendid Minster, the beautiful instrument whose measured diapasons roll reverberant

' . . . Such sweet, such sad,
Such solemn airs divine,'

down the glorious nave, the daily choral services, and the many associations which unnoticed entwine themselves into the life of the man privileged to officiate as chief musician amidst such surroundings! But these amenities of environment, however idealised to the esthetic mind, afford little scope for the exuberant energy of the modern organist. The subject of this sketch is a typical example of the brilliant and versatile musician of which so many have been produced by the Royal College of Music during the last five and twenty years. Thomas Tertius Noble was born at Bath on May 5, 1867. In 1881, at the age of fourteen, he was appointed organist of All Saints', Colchester, and in 1886 he gained an open scholarship at the Royal College of Music. His later appointments were (1889) to St. John's, Wilton Road,

after which he became assistant to Sir Charles Stanford at Trinity College, Cambridge ; 1892, organist of Ely Cathedral ; and in 1897 he succeeded Dr. John Naylor as organist of York Minster. In this year he composed music to 'The Wasps' of Aristophanes, for performance at Cambridge. He has been most



(Photo. by Thwaites, York.)

successful as a composer of Church music, his Service in B minor having become a 'classic,' and the setting of the Magnificat and Nunc dimittis being undoubtedly of very high merit. He has also written a sacred cantata, 'Gloria Domine,' and numerous anthems, organ, and violin pieces, &c. His music for the York Pageant attracted much attention, and was

indeed a feature of that great occasion. His comic opera 'Killibegs' was produced at the Theatre Royal in 1911 with conspicuous success. Mr. Noble has a special aptitude as an adjudicator at choral competitions. His remarks on the various performances have been most helpful and always sympathetic.

But all this is an insufficient outlet for the remarkable energy with which Mr. Noble is endowed. When the idea of an appointment in New York was first presented to him some months ago, the difficulty of making a decision no doubt caused him much perplexity, and only during the past few days has he, while in New York, definitely decided to make the venture, and leave Old York for the New! His departure will mean a very distinct loss to York, for he has for fifteen years been in the forefront of musical doings in the Northern Metropolis and its surroundings far and near. As the Dean of York says (in an interview reported by the *Yorkshire Herald*), 'it is a venture.' But there's much in the future for a man of Mr. Noble's enthusiastic ability. His new position as Organist and Choirmaster of St. Thomas's Episcopal Church in Fifth Avenue, New York, will provide ample scope for his powers. The church is being rebuilt (having been burned down three years ago), and it is hoped that it will be completed in about eighteen months' time. There will then be a new organ, and there is little doubt that the new organist will be given a free hand in its design, while cost will not be considered. To an organist such a prospect is indeed tempting, and we can with every confidence foretell that the result of it all will be a great step forward for American Church music. It is understood that Mr. Noble has accepted a position on the editorial staff of Messrs. Schirmer, the music-publishers of New York, so that he will have no difficulty in filling up his spare time!

As an old personal friend, I can say that Mr. Noble will speedily make hosts of friends in his new career. His genial and cordial manner and overflowing enthusiasm for his art, with the highest ideals of all that is manly and true, are irresistible, and a large share of his gifts may be claimed also for his charming wife, daughter of the late Bishop Stubbs, of Truro, formerly Dean of Ely. The wholesome traditions of English family life will be well represented in a country where they are certain of a cordial reception.

We all wish Mr. and Mrs. Noble every possible success, and it is almost unnecessary to add that their life in New York will be watched with keen interest by their many friends in this country, who will cherish the hope that from time to time they may find it possible to revisit the land of their birth.

Grateful acknowledgment is made for the use of an article in the *Yorkshire Herald* of January 11, for information in preparing this sketch.

CITY ORGANIST, LIVERPOOL.

MR. HERBERT F. ELLINGFORD APPOINTED.

In our last issue we announced that the adjudicators of the competition for this important post had, after hearing fifty-seven candidates, unanimously recommended Mr. Herbert F. Ellingford to the Corporation Committee. We have now to state that after some debate, in which the claims of Mr. E. H. Lemare (who was not a competitor but whose great abilities no one would dispute) were inappropriately advocated by injudicious friends, the full City Council decided to appoint Mr. Ellingford.

The new organist gave two inaugural concerts at the St. George's Hall, on January 11. The Lord Mayor and Lady Mayoress, accompanied by members of the Council, attended the afternoon recital, and on each occasion there was a large audience representing every class of the community. At the evening recital the doors had to be closed some time previous to the hour of commencement, and many hundreds were turned away.



[Photo, by Robert Lyttle, Belfast.]

The programme was as follows :

Afternoon.

(a) 'Clair de lune'	...	...	...	Joseph Bonnet
(b) Pastoreale	...	...	...	Max Bruck
Adagio, 'Kol Nidrei'	...	...	...	A. L. Peacock

Romanze from first 'Sonata da Camera'

Evening.

'Le Prédication aux Oiseaux'	...	...	...	Leopold Stokowski
Villanelle from the opera 'Marie Stuart'	...	...	...	Niedermeyer
Air with Variations	...	...	...	W. T. Best
Alla Marcia	...	...	...	Vincenzo Petroli

At both recitals the following pieces, which had been played at the competition, were also performed:

'Tragic' Overture	...	...	...	Brabants
Introduction and Passacaglia	...	...	...	Max Reger
Overture, 'The Hebrides'	...	...	...	Mendelssohn

Mr. Ellingford's executive powers and skillful interpretations made a highly-favourable impression both on the general public and the numerous organists present. The Max Reger piece was perhaps a tough morsel for many of the audience, but at least it served to exhibit Mr. Ellingford's fine technique. Hope were afterwards expressed that he will soon allow his audience to hear him in Bach classics. At the close of the recital Mr. Ellingford thanked the audience for the reception they had given him, and said that he deeply appreciated the honour of becoming the successor to Mr. Best and Dr. Peace.

The Sheffield Musical Association announces a discussion on 'The institution of a universal system of fingering for all musical instruments' (meaning surely a universal nomenclature of fingering?) at the Lower Montgomery Hall on February 15 at 8 o'clock. How often this attempt to unify nomenclature has been made in vain! But hope springs eternal.

PRESENTATION TO MR. ROBERT HILTON.

Mr. Robert Hilton having recently retired from the professional staff of the Abbey Glee Club, the members presented him with a silver bowl and a cheque as 'an expression of regard and a mark of appreciation of his valuable services from 1884 to 1912.'



Mr. Hilton is now over seventy years of age. He was lay-vicar of Westminster Abbey from 1871 to 1911, and in that capacity his fine resonant voice and dignified style won the highest opinions from all concerned in the Abbey services. May he long enjoy the repose he has so richly earned!

Church and Organ Music.

THE LIVERPOOL CATHEDRAL ORGAN.

As was to be expected, the colossal instrument in course of construction for Liverpool's new Cathedral has caused something of a sensation in the organ world. The chief criticism has been provoked by its great size, and to the unthinking, an organ of such dimensions may, at first sight, seem unnecessary for all practical purposes. But a large number of stops does not of necessity imply great power, and to those who can see beyond the actual bigness of the instrument the specification is undoubtedly remarkable for its variety, grouping, and mechanical resources. An excellent and exhaustive description appeared in the January number of the *Musical Times*, and from that it will be seen how admirably every department of tone-quality and power has been provided for. To begin with the true organ tone, the Diapason family, is adequately represented on each manual where such tone should be found, there being six of open metal on the Great, besides the two Tibias and the Stopped Flutes of 8-ft. pitch. In the Swell we find two 8-ft. Metal Diapasons, besides a Geigen, Tibia, Flauto Traverso, and Wald Flöte, all of 8-ft. pitch. The Diapason Stentor on 20-in. wind in the Solo Organ will no doubt prove itself useful in large bodies of

tone. The Choir Organ is most interesting also, providing a complete family of 16-, 8-, 4-, and 2-ft. Dulcianas, the true Diapason tone of that department, besides an Open Diapason and a Violin Diapason of 8-ft. To follow the Diapasons to the Pedal Organ, we find no fewer than nine flue-stops of 16-ft. pitch, which should provide an ample bass to any manual Diapasons chosen. The Doubles throughout the flue-work are well designed, both in variety and wind-pressure. Those acquainted with the Albert Hall 32 Double Diapasons will know what to expect at Liverpool, and the Contra Violone on 6-in. wind should prove most useful, and an effective contrast to its larger metal brother on higher pressure. The three distinctive tones in 16-ft. pitch on the Swell will be noticed, while those on the Great will be equally effective in their position.

The mutation work generally should ensure a perfect ensemble of any tone-quality it may be desired to build up. Among the more delicate examples may be mentioned the families of Lieblich and Salicional in the Swell and the Gambas in the Choir.

The compound stops will add sufficient brilliancy to the respective organs in which they speak, and it will be noticed that besides the ordinary Mixture and Sesquialtera, harmonics are represented in Dulciana Flute and Gamba tone, while examples of the flat Twenty-first occur in the Pedal, Great, and Swell Organs.

The reeds are of course an important section of any organ of size, and from the splendid traditions of the builders, and the specification to which they are working, we may expect great results. The inclusion of a 32-ft. reed in a swell-box has recently been done by Messrs. Harrison at St. Mary Redcliffe, Bristol, where it is to be found in the Manual swell-box. At Liverpool it will be placed with three other reeds and five flue-stops in a separate swell-box. From its position and lower pressure it will form a contrast to the Contra-Trombone on 25-in. wind.

It is surprising to find but one 16-ft. reed on the Great, but no doubt its scale will prove ample, and in any case the Solo Trombas are within reach. The Swell contains a large and varied selection, including three 16-ft. of different scales and pressures. The five imitative reeds on the Solo, with the four high-pressure chorus reeds, make an imposing group; while the Clavier des Bombardes (Tuba organ), with its four stops on 30-in. wind, should give all that is wanted in power. The Tuba Magna on 50-in. wind will no doubt 'speak for itself.'

The Solo and Echo organs offer most interesting examples in their design. In the former we find a family of 'Violes,' including a Mixture, and a family of Hohl Flötes. The Echo Organ should prove most effective, and from its variety of tone and light wind-pressure (34-in.) many delightful effects should be obtainable, while in combination with either Choir, Swell, or Solo by means of couplers, infinite variety is possible. The means of control over the five manuals and Pedal Organ are represented by every conceivable device, there being no fewer than 104 pistons, &c., which act in various ways, while the couplers and tremulants total 47.

It is truly a huge scheme, but when the enormous dimensions of the Cathedral are considered (its length is 460-ft., and its height 11-ft. more than that of Westminster Abbey), it seems difficult to urge any real objection to so complete an instrument.

It is commonly believed that men are employed constantly all the year round in painting the Forth Bridge, and it is not unreasonable to assume that the tuning of the 10,567 pipes at Liverpool will require equally constant attention (!), though the great space

of the Cathedral will of course be of value in maintaining a fairly constant temperature.

From correspondence given below, it will be seen that Messrs. Willis's claim that this organ will be the largest in the world has not been allowed to pass unchallenged. The question as to what constitutes the largest organ is somewhat difficult to decide. There are not only pipes and their number to be considered, but wind-pressure, scale, and the rest. Then the Liverpool organ is to be divided, which makes any comparison as to cost impossible, as does the large predominance of pneumatic pistons, &c., in the Liverpool organ. As to the use of zinc, it has been proved over and over again to be equal in every way and superior for many reasons to metal, for the larger pipes. The fine Diapasons in Messrs. Walker's organ at Holy Trinity, Sloane Street, may be quoted in support of this.

In conclusion, it may surely be conceded that, all things considered, Messrs. Willis may fairly claim to have in their hands the largest organ in the world. Mr. Burn clearly lays undue stress on the actual number of pipes (contributed to—as they are—so largely by the Mixtures of the Hamburg organ); and if that constitutes size, he is no doubt right in his contention. But from what has been pointed out, there are other considerations which cannot be overlooked. In the matter of wind-pressure alone the two instruments cannot be compared, and though high-pressure does not necessarily mean noise, variety of pressure is surely of high importance. We in England fully believe that Messrs. Walcker are foremost in their art in Germany; while we are convinced, no matter whether size or tonal quality be in question, that Messrs. Willis will produce an organ worthy of their great traditions and of the country which has produced so many of the finest organs of the world.

W. G. ALCOCK.

We have received the following communication from the Rev. J. H. Burn, 'The Parsonage,' Ballater:

The claim that the organ which is now being built by Messrs. Henry Willis & Sons for Liverpool Cathedral will be 'the largest organ in the world' cannot be substantiated, either as regards the number of pipes or as regards the number of ranks. In both these respects the organ recently erected by Messrs. E. F. Walcker & Co., of Ludwigsburg, in St. Michael's Church, Hamburg, still maintains the first place. (1) The total number of pipes, including gongs, in the Liverpool organ will be 10,567; the number in the Hamburg organ is 12,260. (2) The number of ranks in the Liverpool organ will be 195; the number in the Hamburg organ is 215—or rather more, for in the case of some mixture stops containing various ranks I have been careful to keep well within the mark.

It is true that the Liverpool instrument will possess 167 as against 163 speaking stops in the Hamburg one; but the facts stated above are sufficient to show that such a method of calculation is apt to be fallacious.

It rather takes one's breath away to learn that in an organ costing £18,000 all metal pipes below 4-ft. C will be of zinc.¹ In the Hamburg organ, zinc is only employed for the tubes of four large reeds, and no more than five stops are composed of an alloy containing so small a proportion of tin as spotted metal; the whole of the remaining 118 metal stops contain from 90 to 95 per cent. of tin, the total weight of which is about eleven tons. And yet the instrument, together with a magnificent case, only cost £13,000, i.e., £5,000 less than the amount which is to be expended on the organ (without case) for Liverpool.

The organ which was exhibited at St. Louis in 1904, and was intended to be placed in the Convention Hall, Kansas City, has now been set up in Mr. John Wanamaker's store in Philadelphia. This instrument contains, nominally, 140 speaking stops; but four of these, on the Pedale, are borrowed from various manuals. The builders state, in a

pamphlet issued by them, that the total number of pipes in the instrument is 10,059. They have omitted, however, to make any deduction from what would be the total if all the stops had separate pipes! The correct number appears to be 9,931. The discrepancy is not a very serious one; still, it is just as well to be accurate when you can.

We have submitted Mr. Burn's letter to Messrs. Willis, who reply as follows:

The Rev. J. H. Burn's criticism of the specification of the Liverpool Cathedral organ published in the January issue, and his statement that a comparison of stop-knobs is fallacious, will in some ways react on the methods on which he bases his assumptions. These methods of comparison which he employs depend on the number and ranks of pipes in the organs, without considering the fact that since Liverpool Cathedral will be so very large compared with St. Michael's, Hamburg, it stands to reason that an organ of greater magnitude, as regards scales, wind-pressure, &c., will be required for the former building; and there is no doubt but that the Liverpool Cathedral organ will be the largest in the world in every way except in the numerical superiority of the Hamburg organ in the matter of pipes.

To make things clearer we will state the case in the form of a simile: 'A large locomotive for a narrow-gauge railway will quite possibly possess a greater number of component parts than the largest locomotive on a standard-gauge line, but no one will suggest that the former is the larger of the two.' It is precisely the same thing with the two instruments between which comparison has been drawn.

In commencing such a discussion, does Mr. Burn wish to prove that the Hamburg organ possesses greater power, greater variety of tone-colour, or is he considering it merely from a statistical point of view? If the latter, then he should not criticise until he is in possession of full particulars of the spaces occupied by these organs, and the scales, volumes of wind, &c., in both cases.

If he is criticising with regard to power, a comparison to be deplored, the wind-pressure are sufficient indication that the Liverpool organ will be the larger, as at Hamburg the pressures for both flue- and reed-work vary from 3½ ins. to 7½ ins.; those at Liverpool will be, flue-work 3½ ins. to 20 ins., reed-work 3½ ins. to 50 ins. This does not imply that the increased pressures are for mere noise, but they undoubtedly assist both power and quality of tone.

Taking the question of variety of tone-colours, the Hamburg scheme certainly exceeds all others in variety of mixture-work, containing as it does 71 ranks of orthodox mixtures grouped under 16 stops, besides ranks such as the Ter, Septime, &c., which are included in English mixtures, but normally provided with a separate knob or tablet in many large Continental organs. Liverpool will only possess 37 ranks of mixture-work grouped under 9 stops, but it is generally known that the majority of pipes in a mixture stop are of extremely small size, and the balance of stops at Liverpool will be of considerably greater size; and it is well to note that Liverpool will possess no less than 25 more reed stops (both loud and soft) than does the Hamburg organ.

This discussion emphasises the widely divergent methods of obtaining adequate power to support large congregations which are employed in Germany and England. While the German builders still cling to the excessive amount of mixture-work, a method employed to obtain power in the days before the introduction of the pneumatic lever about 1845, since that date English organ-builders have been able, by the proper development of heavy-pressure flue foundation and chorus reed-work, to give proper support with fewer ranks of pipes, and at the same time to increase the variety of stops available for individual use.

Mr. Burn proceeds to remark somewhat sarcastically on the cost of the Liverpool organ and on the use of zinc for metal pipes below 4-ft. C. It may interest him to know that there are, and have been for some time, good organ-builders in England, and that they have conclusively proved that hard-rolled zinc, with metal mouths, tips, &c., is not merely good, but is far better than metal for large pipes. Everyone knows that organ-metal is viscous (even with 95 per cent. tin), and when employed in large pipes causes them in time—however well they are stayed up—to become deformed, due to their own weight.

The extreme richness of metal employed in Continental organs is often detrimental owing to *thin* metal having to be employed, otherwise the cost would be enormous; and we have been informed by more than one Continental builder that he would gladly employ zinc if it were not for the absurd tradition prevalent abroad that the richer the metal the finer the tone; and also that the durability of zinc is questionable owing to the hard-rolled process being practically unknown abroad.

The question of thickness of metal is further emphasised by Mr. Burn's statement that eleven tons of tin were used in the construction of the Hamburg organ. He may also be interested to know that *sixteen* tons of the same metal were used in the Albert Hall organ, built over forty years ago, which is an instrument numerically far smaller than that at St. Michael's, Hamburg; at the Albert Hall the pipes are of spotted metal, *i.e.*, about fifty per cent. tin.

Surely Mr. Burn is aware that under the existing conditions of labour, cost of material, &c., an organ of a certain size can be built in Germany for about half the cost of such an instrument in England; a perusal of the costs of recent large organs in the two countries will soon show this.

Mr. Burn has ignored the fact that the Liverpool organ will be divided, a process involving considerably greater expense, and also the vast difference in action-work needed is an English console where the pistons, &c., move the stop-knobs, as compared with that of an organ built on the Ventil and Kegellade systems, to say nothing of the greater plant required for generating the enormous volume and high pressures of wind needed at Liverpool for the heavy foundation and reed-work necessitated by the enormous size of the Cathedral.

Comparisons are certainly odious, but we may be forgiven for replying to Mr. Burn in fairness to the builders of both the St. Michael's, Hamburg, and Liverpool Cathedral organs, and close the subject leaving these two fine instruments supreme in their widely different schools of organ-building, being beyond proper comparison owing to the vastly different dimensions of the buildings for which they are intended.

BRANDON PARISH CHURCH, SUFFOLK.

The specification of the new organ, prepared by Mr. A. E. Chapman, organist of the church, is as follows:

GREAT ORGAN, CC TO A.

	Feet.		Feet.
Open Diapason	8	Harmonic Flute	4
Cavatina	8	Fifteenth	2
Dulciana	8	Clarinet	8
Principal	4		

SWELL ORGAN, CC TO A.

	Feet.		Feet.
Double Diapason	16	Salicet	4
Open Diapason	8	Mixture	3 ranks
Lieblich Gedact	8	Horn	8
Salicional	8	Oboe	8
Vox Celeste	8		

PEDAL ORGAN, CCC TO F.

	Feet.		Feet.
Open Diapason	16	Bass Flute	8
Bourdon	16		

COUPLERS.

Swell to Great.	Great to Pedal.
Swell Sub-Octave.	Swell Tremulant.
Swell Super-Octave.	Swell to Great Super.
Swell to Pedal.	Swell to Great Sub-Octave.

Three Composition Pedals to Great Organ.

Three Composition Pedals to Swell Organ.

Reversible Pedal for 'Great to Pedal.'

Swell Pedal.

27 Stops. 1,098 Pipes.

Dedicated on Sunday, December 15, 1912.
Builders: P. Conacher & Co., Huddersfield.

NEW CITY ORGANIST OF HULL.

The Hull Corporation Property Committee recently recommended the City Council to appoint Mr. Berkeley Mason organist and musical director at the City Hall from January 1, 1913, at a salary of £100 per annum. The duties include the arranging of concerts. Mr. Mason has for some years been well known in Hull and district as an accomplished

pianist, and he has been invariably called upon to act as accompanist to artists of rational reputation at the principal concerts. A short time ago he was appointed organist and musical director of Queen's Hall Wesleyan Mission, and on January 6 he gave a recital in the City Hall, which, in one respect at least, was a revelation, as showing how effectively an expert in pianoforte technique can manipulate a modern concert organ.

Dr. Slater has recently resigned his appointment as organist of Calcutta Cathedral, after twenty-seven years' service. During this time he arranged the music for a great many State services, and composed a Jubilee Anthem for the Queen's Jubilee in 1887, and a Te Deum when the Prince of Wales visited India. Dr. Slater had a large teaching connection, which included the families of three Viceroys of India.

During the rebuilding of the organ in Ripon Cathedral full advantage has been taken of the opportunity by giving, besides the regular services, unaccompanied recitals of vocal music. A very memorable occasion was celebrated on Friday, December 13, 1912, when a series of Motets was sung by the highly-efficient Cathedral Choir, under the conductorship of the organist, Mr. C. H. Moody. A long and deeply-interesting selection was given, and the wide scope embraced is shown by the following list: 'Rejoice in the Lord,' John Redford; 'In divers tongues,' Palestrina; 'Sing joyfully unto God' (six voices), William Byrd; 'Hosanna' (six voices), Orlando Gibbons; 'My soul, O praise the Lord thy God,' J. S. Bach; 'Why rage?' (eight voices), Mendelssohn; 'The surrender of the soul to the Everlasting Love,' Cornelius; 'A crown of grace for man is wrought' (five voices), Brahms; 'O Lord, my God,' S. S. Wesley; and 'The cherubic hymn,' Tchaikovsky. This is truly splendidly representative, and reflects the very greatest credit on all responsible, of whom the chief were the Precentor (the Rev. E. H. Swann), and the organist (Mr. C. H. Moody). The fine singing of the choir, of which the boys' voices are such a feature, attracted much remark, and Ripon is undoubtedly doing all that is possible to make the music of her Cathedral worthy of the high purpose to which it is dedicated.

Spoehr's Oratorio, 'The Last Judgment,' was performed by the choir of St. James's, Whitehaven, on December 13 and 20, under the direction of Mr. George Tootell, organist and choirmaster of the church. The soloists were Master J. Lindon, and Messrs. J. McKee, J. W. Graham, and A. S. Graham. Mr. Tootell conducted at the organ.

Selections from Handel's 'Samson' were sung in the Baptist Chapel, Quorn, on Sunday afternoon, December 15, to a large congregation. The soloists were Madame Addison, of Nottingham, Messrs. F. Stork and T. Patrick, of Leicester, who efficiently sustained their respective parts. The choir ably acquitted themselves. Mr. H. H. North presided at the organ.

'The Messiah' was given in Consett Wesleyan Church, on December 18, under the direction of Mr. W. G. Lowrie, with Mr. J. E. Palliser at the organ. The soloists were Miss Dorothy Forster, Miss Ada Elliott, Mr. J. E. Jordon, and Mr. William Henry.

The eleventh annual concert of the Victoria Park Wesleyan Methodist Church took place on December 21, under the direction of Mr. Alec Morgan. Part-songs and anthems were given, accompanied at the organ by Mr. Allan H. Brown and at the pianoforte by Mr. W. F. Fenton-Jones. Organ solos were given by Mr. Brown.

The 'Last Judgment' (Spoehr) was given at Hinckley Parish Church on Sunday, December 22, 1912, under the direction of the organist, Mr. Paul Rochard. The soloists were Masters Arthur Perrin and Albert Kirby, and Messrs. Walter Chambers and Augustus Kemp. Mr. Rochard played the organ, which was supplemented by six drums.

At the Halifax Place Chapel, Nottingham, on December 22, a selection from the 'Messiah' was sung under the direction of Mr. E. M. Barber. The soloists were Miss Warner and Madame Parkin, Messrs. Pearson and Asher. Mr. C. E. Blyton Dobson was at the organ.

A successful performance of 'Elijah' was given at Chapel Street Congregational Church, Blackburn, on Sunday evening, December 22, by a choir of about eighty voices. The occasion attracted many listeners, and although the seating capacity of the church is 1,500, many were unable to gain admission. The principals were Miss Lillie Moffat, Miss Giggall, Mr. E. Dean, and Mr. A. Walmsley. Mr. Thornborough, the organist and choirmaster, conducted, and Mr. Wilson presided at the organ.

On Sunday evening, December 23, 1912 (Russian Calendar), at 6 o'clock, Sir Frederick Bridge's 'The cradle of Christ,' a canticle for Christmas, was sung by the choir of St. Saviour's Church, Riga, Russia.

On Sunday evening, December 29, the choir, assisted by friends, gave selections from the 'Messiah,' conducted by Miss Mona Hudson. Miss Ethel Lord presided at the organ. This was admittedly one of the best musical evenings given by the choir, and great credit is due to Miss Hudson for her untiring efforts.

At the Barony of Glasgow Parish Church, on Sunday, December 29, 1912, a musical service was given, when carols by H. A. Chambers, W. G. Alcock, and F. J. Sawyer were included in the scheme. Solos were also given by Messrs. T. J. Salkeld and P. Howie, and Mr. A. Dinsdale, the church organist, played the organ.

Dr. Vaughan Williams's Carol Fantasia, and Christmas music by Sullivan, Gounod, &c., were given in Chigwell Church by the choir, augmented by the Ladies' Choir and some members of the Loughton Choral Society, on January 5. Mr. Henry Ridings conducted, Mr. F. Simmons was the principal violinist, and Mr. E. Cuthbert Nunn was the organist.

A successful performance of Sullivan's 'Festal Te Deum' and a miscellaneous selection was given at Chagford Wesleyan Church, on January 16, with the assistance of an orchestra under the direction of Mr. C. D. White. The principals were Miss Beatrice Holman and Mr. J. S. Perry. Miss Jackman officiated at the organ.

The degree of Mus. Doc. Cantuar. has been conferred upon Mr. E. H. Thorne, the organist of St. Anne's, Soho.

The annual dinner of the Incorporated Guild of Church Musicians (founded in 1888) was held at the Holborn Restaurant on January 20, Mr. George H. Jellicoe presiding.

A recital of the organ music of Karg-Elert will be given on the Norman & Beard organ in the new concert-room at the Royal Academy of Music by Dr. A. Eaglefield Hull, on Wednesday afternoon, February 26. The recital will be preceded by a short account of the composer and his works. Dr. H. W. Richards will be in the chair.

The post of City organist at Wellington, N.Z., is vacant. Particulars are given in our advertisement columns (see page 75).

ORGAN RECITALS.

Mr. Allan H. Brown, Royal Albert Hall—Finale in B flat, *Wolstenholme*.
 Mr. F. Kitchener, St. Mary's Church, Cairo—Fantasia on 'St. Ann's' tune, *Silas*.
 Dr. Caradog Roberts, Carmel, Trecony—Fantasia in E flat, *Saint-Saëns*.
 Mr. Guy Ambrose, St. Vedast, Foster Lane, E.C.—Suite Gothique, *Boëllmann*.
 Mr. J. M. Preston, Christ Church, Gateshead—Sonata in D minor, *W. T. Best*.
 Mr. W. E. Belcher, Preston Parish Church—Finale from Sonata on 94th Psalm, *Reubke*.
 Dr. William Prendergast, Winchester Cathedral—Largo and Fugue in C, *Russell*.
 Mr. E. Emlyn Davies, Bistre Parish Church—Prelude and Fugue in G major, *J. S. Bach*.
 Mr. Wilfred Arlom, Norwood Baptist Church, Adelaide—'Clair de lune,' *Karg-Elert*.
 Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Carillon in B flat, *Wolstenholme*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Fantasy Prelude, *Charles Macpherson*.

Mr. C. E. Blyton Dobson, Nottingham Central Mission—Sonata No. 1 (first movement), *Harwood*.

Mr. George Tootell, Christ Church, Cockermeath—Sonata No. 7, *Rheinberger*.

Mr. Paul Rochard, Hinckley Parish Church—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. W. Wilson Foster, St. John's Church, Keswick—Choral Preludes on 'Rockingham' and 'Dunder,' *C. H. H. Parry*.

Mr. Albert Orton, Walton Parish Church—Sonata in F, *Silas*.

Mr. J. A. Meale, Wesleyan Central Hall—Allegro Pomposo from Sonata in D, *John E. West*.

Mr. W. Cary Bliss, Queen's Hall—Fantasy, *Harvey Graa*.

Mr. H. J. Timothy, Holy Trinity Church, Stroud Green—Fantaisie in D minor, *Merkel*.

Mr. E. V. Pickersgill, St. Oswald's Church, West Hartlepool—'Pastel,' *Karg-Elert*.

Mr. Gordon Guild, Pear Tree Church, Southampton—Toccata and Fugue in D minor, *Bach*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Ballade No. 2, in G minor, *A. W. Pollitt*.

Dr. G. R. Sinclair, Canterbury Cathedral—'Clair de lune,' *Karg-Elert*.

Dr. Rogers, Bangor Cathedral—Variations and Fugue on a original theme, *Hollins*.

Mr. Sydney L. K. Crookes, City Hall, Glasgow—Fin Sonata, *Guilmant*.

Mr. Nelson V. Edwards, Colne Parish Church—Sonata Camera, *Peace*.

Mr. Herbert Gisby, St. Magnus-the-Martyr, London Bridge—Meditation, *Gisby*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. George Dixon, organist and choirmaster, All Souls, Clapton.

Mr. W. J. Smith, organist of the Episcopal Church, Falkirk, N.B., to be organist of the Cathedral, Fredericton, New Brunswick.

Mr. E. Douglas Tayler, organist and director of the choir, Grahamstown Cathedral, S. Africa.

Reviews.

Charles Dickens and Music. By James T. Lightwood [London : Charles H. Kelly.]

Mr. James T. Lightwood has delved with considerable success in piecing together the tangled skeins in the musical references to be found in the various works of Charles Dickens. Few English novelists have made more extensive use of music to illustrate character and create incident than Charles Dickens. We get quite an early Victorian atmosphere in reading of the popular songs of that epoch as chronicled by Dickens, and it may be added that these musical references are of the highest historical interest—reflecting, as they do, the general condition of ordinary musical life in England during the middle of the last century.

We may smile at the effusions of Silas Wegg, Captain Cuttle, Mrs. Micawber, young Wilkins Micawber, and Dick Swiveller, but it is helpful to have pointed out by such a cicerone as Mr. Lightwood the genuine sources of the snatches of songs quoted by these worthies. As to some of these sources, Mr. Lightwood is not altogether correct. For instance, the origin of 'Jim Crow' is inaccurate, and so is that of 'Yankee Doodle.' Neither is it true that the hymn-tune 'Belmont' is derived from Sam Cowell's 'Ratcatcher's daughter'—a glance at the historical edition of 'Hymns Ancient and Modern' is sufficient to disprove such a statement. The tune of 'Believe me, if all those endearing young charms' is certainly Irish, while 'Oft in the stilly night' was as certainly composed by Stevenson. 'Buffalo Gals' is not an original Christy Minstrel song! It was composed by Henry Russell, just as 'The moon behind the hill' is another pseudo-Christy song.

'Oh no, we never mention her' was not composed by Bishop; it was supplied to Bayly by Crofton Croker. 'Isle of the brave and land of the free' is merely a variant of the concluding line in 'The star-spangled banner.' It is almost certain that 'Lovely Peg' is Arne's well-known song, to Garrick's words, in praise of Peg Woffington. 'My heart's in the Highlands' appeared in the 'Scots Musical Museum' in 1792, sixteen years before Captain Fraser's unsatisfactory volume, and is really an Irish air known as 'The strong walls of Derry,' which was printed in 1740. A similar origin must be sought for 'Over the water to Charlie.'

Taken all round this is a charming book, and is one that is sure to find favour with all lovers of Dickens. It will form an indispensable *vade mecum* for those who intend giving readings from Dickens, and will be especially welcomed by the members of the Dickens Fellowship.

Les Musiciens Célèbres: Haendel. Biographie critique. Illustré de douze planches hors texte. Par Michel Brenet.

[Paris: Henri Laurens, Editeur.]

It is gratifying to find such an admirable volume as the present from the pen of the distinguished French critic, M. Michel Brenet. In a commendably brief *Avant-propos* we are given the *raison d'être* of the book; and the author acknowledges his indebtedness to the works of Schoelcher, Chrysander, and Streitfeld, as also to the writings of M. Volkbach, Robinson, Romain Rolland, and others.

Within the compass of 126 pages, M. Brenet gives an excellent summary of the great Saxon's biography, and a critical appreciation of his operas, oratorios, concertos, &c. The genius of the French language lends itself particularly to striking criticism, and we are presented with a pen-picture of Handel as follows: 'Il est l'homme des chœurs monstrueux et des *Hallelujahs* écrasants, le poète musical de la Bible, et des prophéties de Jéhovah. Il subjugue plutôt qu'il ne déroute, et l'admiration qu'il inspire se mêle de cette crainte sacrée dont les peuples sont saisis en écoutant le langage des oracles ou en assistant aux phénomènes redoutables de la nature. Il parle, et nous cédons à son éloquence; mais les répuls secrets de son cœur et de sa pensée nous sont fermés.'

M. Brenet does not shirk the question as to Handel's 'borrowings,' and quotes from M. Romain Rolland as to the two questions—namely, of art and of morality. Suffice it here to say that the author seems inclined to whitewash Handel, and he avows that the mighty oratorio composer 'transfigured and rendered unrecognisable' the very themes he 'lifted' from other composers. To add to the value of the present work there is a full bibliography and a catalogue of Handel's works. Moreover, there are fine portraits of Handel (including the statues at Halle and Westminster Abbey), and ten facsimiles of autographs, as also views of Cliswick, Vauxhall Gardens, Covent Garden Theatre, and the Foundling Hospital. The name of the composer is spelled 'Haendel' throughout, but British custom inclines to the form 'Handel,' especially as the composer became a naturalised British subject. It may be added that M. Elie Poirée is the general-editor of the valuable series 'Les Musiciens Célèbres.'

The Virgin's lullaby. By Ivor Atkins.

Serenade. By Percy Pitt.

Todes Sehnsucht. By J. S. Bach, with pianoforte accompaniment freely arranged by F. Korbay.

[Novello & Co., Ltd.]

Mr. Atkins has deftly caught the spirit of the words of the ancient carol which he has set as 'The Virgin's lullaby.' His music expresses plaintiveness and religious simplicity, but its ingenuousness does not extend to the texture, which is wrought with subtle art.

Mr. Percy Pitt's 'Serenade' is similarly consistent with its text. It has charming accompaniment, suggestive of serendading, and a warm vocal outline. The words, which are given both in French (François Coppée) and English (Paul England), express the old, incomprehensible desire on the part of poets for amorous lingering in the woods during early spring. The music is, however, jubilant and hopeful, and the song is sure of effect.

Mr. Korbay, in bringing the accompaniment of Bach's 'Todes Sehnsucht' ('Come, kindly death') up-to-date, has steered between undue elimination of self and undue elimination of Bach. In this particular case the beauty of the music lies chiefly in the vocal curve—which, of course, remains. Mr. Korbay's version is a consistent and effective piece of music.

The Story of Music. By W. J. Henderson. (New edition.)

[Longmans, Green & Co.]

Mr. W. J. Henderson's 'Story of Music' was first published twenty-three years ago. It purported to give, within a very little space, a survey of the main periods and tendencies of ancient and modern music. In this new edition (the 12th) the author has done something, but hardly enough, to bring the volume up-to-date. He does indeed tell the student something of the work of the later Verdi and of contemporaries like Strauss, Puccini, and Debussy. The information he gives about these is not copious, but it is reliable and capably expressed. The omissions, however, are notable. In his preface Mr. Henderson says: 'Only the works of those who have created new things in musical art and opened up paths to be trodden by their successors have to be studied in this book.' It is hard to see why, on these lines, there should be no chapter dealing with the modern song, and why the name of decided creative geniuses like Hugo Wolf should be omitted. And whatever economy of plan Mr. Henderson may have imposed upon himself, a book upon musical history cannot be so useful as it might have been if it excludes all mention of people like Brahms and the representatives of the modern Russian, Scandinavian, and Finnish schools. Within its limits, however, the book will be found serviceable to students who are anxious to make acquaintance with the rudiments of musical history.

Allegretto Grazioso, from the fourth Symphony. By Antonin Dvorák. Arranged for the organ by Reginald Goss Custard.

[Novello & Co., Ltd.]

The name of Mr. Goss Custard is a sufficient guarantee that the arrangement is in all respects effective, and that nothing impossible is demanded of the player. So much cannot always be said of this class of work, and thanks are due for the skilful manner in which this charming music is brought under the hands of the organist.

BOOKS RECEIVED.

Mozart's Operas. A critical study. By Edward J. Dent, Pp. xv. + 432. (London: Chatto & Windus.)

The Edinburgh Review—January, 1913. Containing an article, 'New light on Beethoven,' by H. Heathcote Statham. Price 6s. (London: Longmans, Green & Co.)

The Choir. A plea for beauty and refinement in Church music. By C. J. Viner. Pp. 36. Price 2d. (Southbourne-on-Sea: W. Harris.)

Correspondence.

'HIAWATHA' IN CANADA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with a statement made by me in your December issue that Coleridge-Taylor's 'Hiawatha' had not as yet been heard in the prairie provinces of Canada, Mr. Vernon Barford, of Edmonton, has called my attention to the fact that the 'Wedding-feast' was given in that city in 1911. Being in England during the Coronation season, I was not aware of a performance so much to the credit of the Northern capital. But when deplored the lack of an adequate presentation of Coleridge-Taylor's *chef d'œuvre* I had in mind the entire Trilogy of which the second and third portions more particularly convey the prairie atmosphere, while the first is the more characteristic of the Indian racial qualities. 'Hiawatha's Departure' was performed in Winnipeg, in a

highly efficient manner, at the first Canadian Festival in 1903, conducted by Sir Alexander Mackenzie, and selections from the earlier work (notably 'Onaway, awake') have been more or less well rendered in the newer provinces since then; but a complete hearing of the Trilogy still awaits its opportunity.

ANNIE GLEN BRODER.

Mr. Claude Hughes, of Alberta, has also written to us to correct Mrs. Broder's statement. He says that the 'Wedding-feast' was performed at Alberta on May 18, 1911, with a choir of over 200 and an orchestra of forty-five. During this year the organization will perform 'A tale of Old Japan.'

MUSICAL CRITICISM IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—While thoroughly agreeing with the comments of 'A Parisian' in the *Musical Times* of January on the unfairness and indifference of the French Press as regards musical criticism, I should like to point out that the *Paris Daily Mail*, for which paper I have the honour to be musical critic, prints unbiased reports of almost every important concert given in Paris, irrespective of the amount of advertising done by artists. This is a new departure which was only inaugurated at the opening of the present season, so it may possibly be of interest to British musicians contemplating appearing in Paris to know this.

Yours faithfully,
C. PHILLIPS VIERKE.

A correspondent possessing bound volumes of the *Musical Times* from 1881 to 1896 wishes to find a purchaser.

Obituary.

We regret to have to announce the following deaths:

Mr. J. W. TURNER, tenor-singer and opera-manager, who died at his residence at Yardley, Birmingham, on January 17. He was born at Sutton-in-Ashfield, Nottinghamshire, in 1847, and was therefore about sixty-six years of age. Although he at one time depuited for Mr. Sims Reeves as a concert-singer, it was with popular operas, such as 'Maritana,' 'The Bohemian Girl,' and 'The Lily of Killarney,' that he was most widely identified. He had a most successful career as an opera-manager, even on the commercial side, and his power to cater for the melody-loving public proved that—under some circumstances at least—there exists a popular demand for opera.

AUGUSTE VAN BIENE, on January 23, the well-known violoncellist of the stage, who composed 'The broken melody' and acted and played in it over 6,000 times. He was born in Holland in 1850, and came as a child to London, where he earned a livelihood from violoncello playing in the streets until he was discovered by Sir Michael Costa.

Herr HEINRICH GERMER, the well-known pianoforte teacher and musical editor, at Niederlössnitz, Dresden, in his seventy-eighth year.

Canon JOHN JULIAN, the well-known authority upon hymns and their history, at Thirsk, on January 22.

Herr ANTON SCHOTT, once a famous tenor, who passed away at Stuttgart, in his sixty-seventh year.

Mrs. MILLAR-CRAIG, at Edinburgh, on January 17, after a short illness.

In our last issue we recorded the death of Mr. Albert B. Bach, of Edinburgh. We have now to announce, with much regret, that his wife, Madame Marie Bach, died early in January. We are obliged to hold over our notice on the late Mr. Bach's career.

COLERIDGE-TAYLOR MEMORIAL CONCERT.

ROYAL ALBERT HALL, NOVEMBER 22, 1912.

The accounts of this concert show that the gross receipts were £1,434 9s. 4d., and the expenses £435 13s. 9d., leaving as net profit £998 15s. 7d. Most of the receipts were from sales of tickets, but in addition to the generous support given to the concert by the members of the general committee and other musical friends, donations to the amount of £328 11s. 6d. were received. The following is a list of the donations of £5 and upwards:

	£	s.	d.
Messrs. Novello & Co.	105	0	0
Miss R. E. Stephenson	50	0	0
Mrs. Muriel Goetz	20	0	0
Carl Stoeckel, Esq.	20	0	0
Madame Melba	10	10	0
Dr. Collard	10	0	0
Messrs. Ibbs & Tillett	9	10	0
Leamington Choral Society	5	10	0
Sir Herbert Tree	5	5	0
Mrs. Chandless	5	5	0
Messrs. J. Curwen & Sons, Ltd.	5	5	0
Th. Dyer Edwards, Esq.	5	5	0
C. Rube, Esq.	5	5	0
The Earl of Pembroke and Montgomery	5	0	0
L. B. Lovell, Esq.	5	0	0
Messrs. Schott & Co.	5	0	0

THE MUSICAL WORKS OF DR. ETHEL SMYTH.

FOREIGN APPRECIATION.

In connection with the performance of works by Dr. Ethel Smyth, which recently created a sensation at Vienna, Herr Bruno Walter, who conducted them, thus expresses himself in the leading Austrian musical journal, *Die Merker*:

'I consider Dr. Ethel Smyth a composer of absolute originality and great significance, certain of a permanent place in musical history. Genuine musical productivity being a thing so rare, one is entitled to wonder whether this originality is partly derived from sex. If we had a hundred female composers, we might be able to detect some quality their work had in common, and distinguish it from that of male composers; but as it is our ears are wholly untrained to the perception of sex characteristics in music, and I am therefore unable to say whether there is anything inherently feminine in Ethel Smyth's work, though myself I am firmly convinced that an integral part of her melodic charm derives from this source. It is easier to speak of national traits; anyone can distinguish between German and Italian work, for instance, and Ethel Smyth's music seems to me to be typically English. But the greater the artist the more will qualities of sex or nationality be merged in individual genius, and in her case the gift is so powerful, the thematic invention so original, and the temperament so deep and warm, that such questions are beside the mark.'

'I know "The Wreckers," the choruses "Sleepless dreams" and "Hey, Nonny No," and a quantity of songs. Recently, when performing the choruses, and "On the cliff of Cornwall," I was glad to note the profound impression these works made on the Viennese public. And I believe their future success is assured and will be permanent; for hard as it is for genuine originality to make its way (what is really new must always repel at first), the best pioneer in Ethel Smyth's case for the eventual triumph of her strange thematic and harmonic invention is the really great and deep inspiration which feeds the stream of her melody, the irresistible persuasion of stormy passions, able, or rather compelled to utter themselves in music. This sort of inward necessity is a force bound in the end to prevail, and I have a feeling that Ethel Smyth is well on the road to full recognition.'

Come, ye Saints.

ANTHEM FOR EASTER.

Words by THOMAS KELLY (1769—1854).

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Largamente, maestoso.
SOPRANO.

Come, ye saints, . . . look here and won - der; See the

ALTO.

Come, ye saints, look here and won - der: See . . .

TENOR.

Come, ye saints, look here and won - der;

BASS.

Come, ye saints, look here and won - der;

Also published for Voices in Unison in NOVELLO'S OCTAVO ANTHEMS, No. 1019, price 3d.

The two accompaniments are interchangeable.

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place where Je - sus lay: He has burst His bands a -

the place where Je - sus lay: . . . He has burst His bands a -

See where Je - sus lay: . . . He has burst His bands a -

See where Je - sus lay: He has burst His bands a -

sun - der; He has borne our sins a - way, He has borne our sins a -

sun - der; He has borne our sins a - way, He has borne our sins a -

sun - der; He has borne our sins a - way, He has borne our sins a -

sun - der; He has borne our sins a - way, He has borne our sins a -

way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the

way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the

way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the

way; Joy - ful ti - dings, joy - ful ti - dings! Yes, the

cres.

cres.

cres.

cres.

cres.

Lord, the Lord has... ris - - en to - day! . . .

Lord, the... Lord has ris - - en to - day! . . .

Lord, the... Lord has ris - - en to - day! . . .

Lord, the... Lord has ris - - en to - day! . . .

Grazioso.

Solo.

Grazioso.

senza Ped. ad lib.

Jesus triumphs! sing... ye

prais - - es; By His death He o - ver - came:

Thus the Lord His glo - ry rais - es, Thus He fills His

foes.. with shame: Sing.. ye prais - es, sing.. ye prais - es!

Prais - es to .. the Vic - tor's name. . .

Poco rall.

senza Ped.

Poco meno mosso.

maestoso.

Je - sus tri - umphs! sing.. ye prais - - es, By His

maestoso.

Je - sus tri - umphs! sing.. ye prais - es, . . By His death

maestoso.

Je - sus tri - umphs! sing ye prais - - es, By His

Poco meno mosso.

f maestoso.

Ped.

death He o - ver - came: Thus the Lord.. His glo - ry

death He o - ver - came: Thus the Lord.. His glo - ry

.. He o - ver - came: Thus.. the Lord His glo - ry

rais - es, Thus He fills His foes.. with shame: Sing.. ye

rais - es, Thus He fills His foes .. with shame: Sing, sing

rais - es, Thus He fills .. His foes .. with shame: Sing, sing

rais - es, Thus He fills His foes with shame: .. Sing, sing

prais - es, sing.. ye prais - es! Prais - es to .. the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

prais - es, sing, sing prais - es! Prais - es to the Vic - tor's name.

cres. *crea.*

Lento e molto maestoso.

Je - sus tri - umphs! count - less le - - gions Come from

Je - sus tri - umphs! count - less le - - gions Come from

Je - sus tri - umphs! count - less le - - gions Come from

Je - sus tri - umphs! count - less le - - gions Come from

Lento e molto maestoso.

f

heaven to meet.. their King ; Soon, in yon - der bless - ed

heaven to meet.. their King ; Soon, in yon - der bless - ed

heaven to meet.. their King ; Soon, in yon - der bless - ed

re - - gions, They shall join.. His praise to sing :

re - - gions, They shall join.. His praise to sing :

re - - gions, They shall join.. His praise to sing :

re - - gions, They shall join.. His praise to sing :

Songs e - ter - nal, songs e - ter - nal Shall thro' heaven's high arch - es
 Songs e - ter - nal, songs e - ter - nal Shall thro' heaven's high arch - es
 Songs e - ter - nal, songs e - ter - nal Shall thro' heaven's high arch - es
 Songs, . . . songs e - ter - nal Shall thro' heaven's high arch - es

ring. A - - men, A - - men.
 ring. A - - men, A - - men.
 ring. A - - men, A - - men.
 ring. A - - men, A - - men.

INCORPORATED SOCIETY OF MUSICIANS :
ANNUAL CONFERENCE.

The Conference held at Birmingham on December 30, 31, and January 1, 2, 3, was perhaps the most momentous in the history of the Incorporated Society. The central topics of discussion, opened by Mr. William Wallace in his paper on the copyright question and that of the registration of works, dealt with matters that seriously affect the body of English musicians ; and the Conference was distinguished by a series of concerts, given in conjunction with the Musical League, that decisively established the importance of the British school of composers. In addition to the concerts and papers there was a programme of business meetings and social functions, the success of which again revealed the enthusiasm and solidarity prevailing among the members of the Society.

The duties of chairman at the various meetings were carried out by Mr. Landon Ronald, Dr. Cummings, Mr. Allen Gill, and Mr. Monteith Randell. The proceedings included a special service at St. Martin's Parish Church, and an organ recital at the University by Mr. C. W. Perkins. It was decided to hold the next Conference in London.

Below we give reports of two of the papers read, and of the four concerts. We regret that pressure of space and the necessity for full consideration prevent us from dealing this month with Mr. William Wallace's important paper entitled 'The musician and personal responsibility.' We defer a report until our next number.

THE ADVANCE OF CONDUCTING AND ORCHESTRAL PLAYING.

Mr. Landon Ronald, drawing from his wide knowledge and experience of matters orchestral, gave an interesting address on this topic, in which he summarised the requirements of a conductor and of the present state of orchestral playing in this country. He said that only in recent years had great conductors been recognised in England as worthy to be ranked among the most eminent in the musical profession, and that even to-day there were many people 'unable to differentiate between the man who wags a stick and the artist who inspires all those around him to feel as he feels and to do what he wills.' Fortunately, he said, the great vogue of orchestral music was teaching the public to understand the conductor's art. There were still some who believed that conducting was the last resort of the musical failure. He (Mr. Ronald) would endeavour to prove that this particular branch of art required more study and more natural gift than almost any other except composition. Mr. Ronald outlined the history of conducting in this country, from the first experiments of Spohr with the baton at the Philharmonic concerts in 1820 to the final establishment of the method under the régime of Sir Michael Costa. He then described the essential qualifications of a great conductor. He said : 'First, he must be an all-round, thorough musician. Secondly, he must know the scores of all the works he conducts extremely well, and if possible by heart. Thirdly, he must have a good knowledge of the possibilities and distinguishing features of all the instruments. Fourthly, he must have an accurate ear and a good memory. Fifthly, his beat, besides being clear and decisive, must indicate in an intelligent manner the different effects he wishes produced. Combined with these are other natural gifts which are essential, such as magnetism, poetic feeling, a strong sense of rhythm, and above all, personality and temperament. Perhaps I should explain that in using the word personality, I mean that a conductor must be not only master of himself but of those under him, and must possess an indescribable something which impresses both his orchestra and his audience with a sense of complete mastery immediately he takes his place at the conductor's desk.'

Mr. Ronald remarked that great composers had possessed these natural gifts, but had failed as conductors owing to their want of control over the mechanical side of the art. Beethoven gave way to confused gesticulation ; Schumann was similarly wanting in collectedness and clearness ; Wagner probably suffered as a composer from his nervous, excitable nature. Mendelssohn and Liszt were great composers and great conductors, but the combination, Mr. Ronald said, was rare. He gave instances of famous conductors of the past and present who had composed nothing of importance.

Coming to the subject of orchestras, Mr. Ronald said that neither in the constitution of the orchestra nor in the art of orchestral writing had any real advance been made since the time of Wagner.

As regards orchestral players, Mr. Ronald said : 'We find an improvement in the Britisher that is as unique as the astounding strides that music has made in every branch in this country during these twenty short years. To Hans Richter falls much of the credit for the advance in the playing of the British orchestras, through imparting to them his noble and dignified readings of the various masterpieces he conducted. But in an almost equal measure we have to thank Sir Henry J. Wood for the progress made. He possesses a unique gift for training an orchestra and for conveying to them clearly his meaning.'

Mr. Ronald then paid a tribute to the powers of the London Symphony Orchestra, which were unequalled by any orchestra he had heard or conducted, although his experience embraced the greatest orchestras in Germany, Holland, Austria, and Italy.

He then concluded with some advice for young aspirants to conductorship. They should not shirk an apprenticeship such as comic-opera or seaside bands afford ; and when they came to serious conducting they might 'begin with Strauss, Debussy, Tchaikovsky, and even some of Wagner, but let them beware of Bach, Beethoven, and Brahms until the very end of all things, and only when they have been years at the game, and when they are sufficiently master of themselves to forget their technique.'

THE FORMS OF GREGORIAN CHANT.

The following is a brief résumé of a paper on this subject by the Rev. H. Bewerunge :

The Common Prayer of the early Christian Church was taken over, in its main features, from the Jewish Church. The singing of psalms, accordingly, constituted the main substance of the musical service, and from this practice of singing psalms most of the more important forms of the developed Gregorian Chant took their origin.

The earlier method of singing the psalms—which, in the Western Church, seems to have been used exclusively for nearly four centuries—consisted in this, that a soloist sang the verses of the psalm one after the other, while the congregation joined in after each verse with a kind of refrain. From this refrain—or response—of the congregation, a psalm thus sung was called a Responsory. As to its musical shape, the refrain, being congregational singing, must have been simple, while the soloist's portion probably showed a fair amount of elaboration at a very early period. In the Jewish service this singing of the psalm verses seems to have been characterised by a monotone rendering with ornamental figures at the end of phrases. The same feature is found in Gregorian Chant. These ornamented cadences, in course of time, showed two differentiated types, one based on the accents of the words, the other based on a literary form, which was in favour down to the end of the 5th century, and is now known by the name of Cursus. This form consisted in a peculiar arrangement of long and short syllables, one of the principal arrangements consisting of a word of three long syllables (with the option of the last syllable being short) preceded by a word ending with a long and a short syllable, e.g., *corde curremus*. After the 5th century this cursus underwent a change, inasmuch as the quantity of the syllables was neglected, and only the order of accents attended to. Thus instead of *corde curremus* we get, e.g., *nostris infunde*. On this form, too, a number of melodic formulæ were founded.

The responsorial singing took place normally after the readings from scripture. Thus we find it after the Lessons of Matins and after the Epistle of the Mass. The whole psalm that was sung there originally, was, in the course of time, shortened, until only one verse remained. The form then was : Refrain—Verse—Refrain. At the same time, and probably as the cause of the shortening, there was a melodic elaboration of the refrain, presumably owing to its being transferred from the congregation to a choir of trained singers. In the Mass, at the Gradual, this change took place between 450 and 550.

The lecturer then went on to deal with the Responsorium, the Tract, the Antiphon or Antiphonal Chant, Mass Antiphon, the Offertory, and other forms of the use of Gregorian idioms.

THE CHAMBER CONCERTS.

The leading feature of these two concerts was one which of all the events of the Conference provoked the least contest of opinion. We refer to the playing of the London String Quartet (Mr. Albert Sammons, Mr. Thomas W. Petre, Mr. H. Waldo Warner, and Mr. C. Warwick-Evans). On all hands it was agreed that its purity, unanimity, and refinement, and warmth of expression could hardly be excelled by even the most famous Continental organizations.

At the first concert, which was given at the Grand Hotel on the evening of January 1, the programme opened with Mr. J. D. Davis's fluent and scholarly Quartet in G minor, which gained great favour with the audience. Later in the evening they were joined by Mr. E. Howard-Jones in a superb performance of César Franck's *Pianoforte quintet*. Between the two concerted works Mr. Howard-Jones played four *pianoforte solos*—‘Noel’ by Balfour Gardiner, ‘Night fancies’ by B. J. Dale, ‘Le gibet’ by Ravel, and ‘Jardins sous la pluie’ by Debussy. Ravel's harmonies proved too ingenious for many in the audience, who incompletely suppressed their disapproval during the performance of the music. Miss Alice Lakin sang a group of tasteful songs, two by ‘J. S.’ and two arranged by herself. The accompanist was Mr. S. Midgley.

The second Chamber concert, given at the Grand Hotel on the afternoon of January 2, opened with Dohnányi's Quartet in D flat—the composer's masterpiece in chamber music and a work of which the London Quartet have made a special study. They certainly extracted its emotional content to the last drop, without overdoing the hysterical element. The remainder of the programme consisted of native music. Miss Mabel Moss, who has had a German musical education, accompanied the interpretations given by Mr. Mostyn Bell of four of her settings of German verses. They showed talent for the writing of refined and gently interesting music rather than for finding the musical expression of the poems. Upon this followed three short works for string quartet. Mr. H. Waldo Warner's *Fantasy* in D minor bears many signs of his intimacy with the string quartet style; its texture is elaborated without detriment to clearness, and its expression is reticent without loss of strength. Mr. Balfour Gardiner's *String quartet* in one movement (brought out at the Musical League, Liverpool, Festival in 1909) had a frank, rhythmic, and melodic *entrain* which bridged the gap between Mr. Warner's serious music and Mr. Percy Grainger's hilarious ‘Molly on the shore.’ This last work was readily encor.

THE CHORAL AND ORCHESTRAL CONCERTS.

On the afternoon of January 3, a choral concert of exceptional interest was given. It was a remarkably bold enterprise on the part of the Musical League and the Incorporated Society to import a choir of four hundred voices from Liverpool in order to give a performance of Granville Bantock's *Choral Symphony ‘Atalanta in Calydon’*. As already explained in our columns, this importation did not imply any want of confidence in the choral resources of Birmingham itself. It was simply that as the three Northern choirs—namely, the Liverpool Welsh Choral Union (Mr. H. Evans), the Manchester Orpheus Choir (Mr. Walter Nesbitt), and the Gitana Birkenhead Choir (Madame Maggie Evans)—had already recently combined in order to give performances of Mr. Bantock's very difficult work in Manchester and Liverpool, there was, as it were, at call, a well-rehearsed and highly-capable choral unit that would afford Birmingham folk and their musical visitors an opportunity of making the acquaintance of a much-talked-of work by one of Birmingham's foremost citizens—an opportunity that might not occur again for years, if at all, so far as regards most of the audience. Bantock's ‘Atalanta in Calydon’ has at least one supreme distinction: it is unquestionably the most complex work for unaccompanied choral singing that has ever been composed. As in connection with the two performances given at Manchester and the one at Liverpool we have already described the peculiar construction of the work, we need do no more now than refer to the manner of its performance at Birmingham. As to this, it should be said at once that it was an extraordinary technical achievement, and again proved the marked capacity of Mr. Harry Evans in dealing with intricately divided resources. There are numerous places in the work where a rhythmic or a tonal

hitch would have meant disaster. But it was not so that the performance exhibited technical skill: it was an interpretation. Some of the climaxes—which make such exceptional physical demands on the singers—were superb. The tone of the choir rather lacked deep senority in the bass section, but the soprano was brilliant. It transpired that many of the male members were unable to leave their employment. The impression of the work made upon the large audience that filled the Town Hall was mixed: some openly declared their inability to find much to admire in the composer's treatment of Swinburne's poem and their dissatisfaction with the music, and others were greatly impressed by its originality, breadth, and intimate expressiveness.

The programme of the concert included Brahms's *Rhapsody* for alto solo and chorus, in which the solo was well sung by Miss Myra Dixon and the chorus by the Manchester Orpheus Glee Society under Mr. Walter Nesbitt. The choir also sang Elgar's ‘Reveille’ with considerable effect, but not so thrillingly as we have before heard this choral singing this remarkable piece. It was sung accompanied. The Gitana Choir, under Madame Maggie Evans, sang ‘The exiles’ (Laurent de Rillé), ‘Sound sleep’ (Vaugien Williams), and ‘The Spanish gipsy girl’ (Lassen), and displayed excellent training and expressiveness.

The evening concert was chiefly orchestral. It included light works by British composers, and served to show that there is in our midst considerable imagination and constructive ability, and power to write for an orchestra. The following is the full programme:

Festival Overture	...	...	...	Arnold Bax
Prelude to Act IV. of ‘Othello’ (first performance)	...	...	...	H. A. Keyser
Overture to a Comedy	...	...	...	Balfour Gardiner
‘Three Songs of Unrest’ (Mr. Frederic Austin)	...	...	...	Frederic Austin
Be not afraid (unaccompanied Motet in eight parts)	...	...	...	J. S. Bach
The Birmingham Festival Choir, conducted by Mr. A. J. Cotton	...	...	...	an o
Suite—‘Beni Mora’	...	...	...	G. Von Holst
Song—‘Cap and Bells’ (Miss Carrie Tubb)	...	...	...	E. L. Bevin
Six Variations and an Epilogue on ‘Down among the dead men’	...	...	...	Julius Harrison
Comedy-Overture—‘Doctor Merryheart’ (first performance)	...	...	...	Hawker

We cannot give space to a detailed criticism of this feast of new music. It must suffice to record impressions briefly. Mr. Bax's Overture was undoubtedly very effective because of its material and its use of the orchestra. The composer is one who appears to think his music in terms of the orchestra, and this may be said also of Mr. Balfour Gardiner, Mr. Julius Harrison, and Mr. Gustav Von Holst. Mr. Keyser's Prelude showed imagination, but it was difficult to realise the purpose of some of the music. Mr. Frederic Austin's songs, as might be expected from such an aria, showed thought and reflection of the moods of the poems, but it seemed to us that they would be more effective with a contralto voice than even when Mr. Austin himself sang them. Mr. Von Holst's picturesue Suite caught the fancy of a good part of the critical audience, but at the same time others, more strictly brought up, seemed shocked at the naughtiness of some of the harmonies, which probably would not parse according to, say, Goss. One of the best items in the programme was Mr. Harrison's ‘Variations.’ But the Epilogue is surely too long? It dwarfs the preceding matter. ‘Dr. Merryheart’ is an essay in tone-poem construction rather than an Overture. It contains many interesting features, but it imposes a difficult task on the listener, who is expected, apparently, to trace the musical illustration of many incidents of a fantastic story. One may easily lose count and admire the appropriateness of the music that accompanies the death of the dragon, and after all find that it is intended for a procession of heroes. Probably only Mr. Gerald Cumberland (who wrote the notes) and the composer really know.

The Bach motet was very steadily conducted by Mr. Cotton and finely sung by the choir. It gave such satisfaction that by desire it was repeated at the end of the concert. The conductors were Mr. Balfour Gardiner, Mr. Von Holst, and Mr. Julius Harrison.

This closed one of the most successful gatherings ever held in connection with the Incorporated Society, and incidentally it showed the utility of the Musical League.

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OXFORD HOUSE CHORAL SOCIETY.

Early last year we put on record two strikingly expressive performances of 'The Dream of Gerontius,' given by this Society at Bethnal Green and at Queen's Hall. They were an example of what is possible in the hands of a master choral conductor with unpromising material, for the East-End lacks the natural gift of voice and the tradition of choral style. Mr. Cuthbert Kelly has trained his singers into producing a most satisfying tone, and he has given them a high tradition. On Saturday evening, January 11, the Oxford House Choral and Orchestral Societies gave a performance of 'The Music Makers,' which made it clear that the powers of interpretation shown in the 'Dream' were no passing phase. The singing expressed enthusiasm for the poem and for the music; there was enthusiasm in the *pianissimo* as well as in the *fortes*. There was an intimacy in the reading that more than compensated for the lack of those climaxes of sound which a large choir and full professional orchestra can afford. With Miss Muriel Foster the contralto soloist there was nothing lacking to give the performance full expressive significance. The remainder of the evening's programme consisted of solos contributed by Miss Foster and Mr. Hubert Eisdell, and of orchestral music, including Ambroise Thomas's 'Mignon' Overture. The audience showed unmitigated enjoyment. Mr. Kelly is to be congratulated on the artistic success of his labours and on the keenness with which it is appreciated.

DR. COWARD'S CHOIR AT THE 'COLISEUM' (LONDON).

The engagement for one week, December 30, 1912, to January 4, 1913, of this highly-trained small choir of about forty-five picked choralists at the Coliseum Music Hall, was a great success. Performances were given twice each day. There were some elements of doubt as to whether the fine programme of glees, madrigals, &c., announced would make an effective appeal to music-hall frequenters, who come mainly for amusement. Happily it turned out that the immense audiences of over three thousand persons that assembled on every one of the twelve occasions were very appreciative; but it would not be right to say that they were drawn solely by the répute of the Choir and a love for choral music, for the liberal policy that distinguishes the Coliseum management provided a remarkable number of other attractive 'turns.' As might be expected, under all the circumstances, the chief successes were gained in the lighter pieces, such as 'You stole my love' (Macfarren), 'Bells of St. Michael's tower' (Knyvett-Stewart), 'A Franklyn's dogge' (Mackenzie); but other pieces that made a more expressive appeal, such as 'Moonlight' (Fanring), and an 'Indian lullaby' (Vogt), and the trio for female voices, 'The Nightingale' (Weekes), were also well received. Some selections from Elgar's 'Bavarian Highlands' Suite, accompanied by the orchestra, were also welcomed. If the Choir comes again, as may be hoped, we think it would be well to add some of the harmonized versions of folk- and traditional-songs that have been made by our best composers in recent years. Audiences are quick to respond to something they know. It is scarcely necessary to add that the execution of the Choir was always distinguished by the highest finish.

London Concerts.

ROYAL CHORAL SOCIETY.

The Carol concert held on December 23 was in every way successful. The choir sang with enthusiasm under Sir Frederick Bridge's direction, and the programme evidently appealed greatly to the audience. Among the most popular numbers were 'In dulci jubilo,' Sir Frederick's own 'Ring out with jocund chime,' 'God rest you merry, gentlemen,' 'The first Nowell,' Barnby's 'Holy night, peaceful night,' and Stainer's 'Sweet Christmas bells.' The soloists of the concert were Miss Alice Wilna, Miss Edith Leitch, Master Jack Morgan, Mr. Joseph Reed, and Mr. Frederick Ranallow. The usual New Year's performance of 'The Messiah' took place with full effect at the Albert Hall on January 1, under the direction of Sir Frederick Bridge. The solo parts were taken by Miss Esta d'Argo, Madame Ada Crossley, Mr. Lloyd Chandos, and Mr. Robert Radford.

ROYAL PHILHARMONIC SOCIETY.

The following was the programme at the concert given at Queen's Hall on January 9:

Symphony in C major Schubert.
Prelude to Act 2, 'Die Meistersinger' Wagner.
Comedy overture, 'The Pierrot of the Minute' Bantock.

Symphonic suite, 'Scheherazade' ... Rimsky-Korsakoff.
M. Safonoff conducted, and the fact that he was to do so attracted a large audience. The Symphony was interpreted with impressive power, and was especially made interesting on its rhythmic side. Bantock's dainty Overture, which calls for virtuoso-playing on almost every instrument in the orchestra, was also admirably executed. But the outstanding feature of the concert was a most fascinating performance of Rimsky-Korsakoff's Suite. Here the conductor showed supreme control. The audience was spellbound.

QUEEN'S HALL ORCHESTRA.

The inclusion of Gustav Mahler's Symphony in E minor (No. 7) in the programme of the concert given on January 18, drew an overflowing audience. The performance was said to be 'In Memoriam,' the distinguished composer and conductor having died in 1911 at the age of fifty-one. Mahler's compositions have not been heard much in this country. One reason for this fact is that the most important of his works demand exceptional executive resources, and are of great length. This means much rehearsal and consequent expense, and behind it all there is the uneasy doubt as to whether the game is worth the candle. We are greatly indebted to the Queen's Hall Symphony Concerts directors for their enterprise in affording on this occasion such a favourable opportunity of considering the latter question. The Symphony is in three main sections, which are divided into seven movements. Guitars, mandolines, hand-bells, and other instruments not usually found in orchestras, are employed, and the work takes eighty minutes to perform. As an analysis of the Symphony is not possible here, it must suffice to summarise impressions, which in our case it must be said were much mixed. The opening section had some splendid moments, and others that were difficult to follow. Both the 'Nachtmusik' sections showed fancifulness and delicate colour, and to us—at this first hearing at least—were the most attractive features of the whole work. The final section, Rondo-Finale, presented many harmonic extravagances that painfully jarred and distracted. One could, however, feel a sort of subconsciousness of power and ardent vitality. On the whole the work induced the feeling that its thematic material was not of great musical value, and that most of the effects that compelled admiration were derived from treatment and skilful orchestration. The other items of the programme were the 'Waldbewaben' music from 'Siegfried' (Wagner), the 'Scottish Fantasia' for violin (Max Bruch), played by Herr Kreisler, and 'Die Meistersinger' Overture.

A memorable performance of 'The Messiah' was given by the Alexandra Palace Choral and Orchestral Society under Mr. Allen Gill's direction on January 4, in the presence of a vast audience. The capacity of this organization for large but well-graded effect has probably never been better exhibited. The solo parts were given by Miss Perceval Allen, Miss Helen Blain, Mr. Ben Davies, and Mr. Robert Radford.

The Beecham Orchestra, fresh from its successful German tour, returned to the Palladium on Sunday, January 12, and gave a concert that put Delius's 'Brigg Fair' and Dr. Vaughan Williams's 'In the fen country,' side by side, to their mutual advantage. Mr. Percy Grainger's 'Mock Morris' and songs given by Mlle. Victoria Fer added further attraction to the occasion.

The new concert-version of Planquette's melodious and deservedly popular comic-opera 'Les cloches de Corneville,' recently issued by Messrs. Joseph Williams, was performed at Queen's Hall on January 16, by the Central London Choral and Orchestral Society, under the direction of Mr. David J. Thomas. The audience was well-pleased with the spirited and bright-toned singing of the choir and with the work of the soloists, among whom Miss Carrie Tubb earned chief honours.

Warmth of expression and choral unity characterized the performance of 'Hiawatha' by the People's Palace Choral and Orchestral Societies on January 18, under Mr. Frank Idle's direction. The complete cycle was given, and a large audience displayed keen interest. The soloists were Madame Annie Walker, Mr. Ivor Walters, and Mr. Julien Henry.

RECITALS.

The first recitalist of the year was Mr. Cecil Baumer, the young and capable pianist, who appeared at *Æolian Hall* on January 4. His own second Sonata for violin and pianoforte proved a scholarly work and testified to the composer's fluency in musical design. Miss Mary Law was the violinist. Senhor Vianna de Motta gave commanding pianoforte interpretations at Bechstein Hall on January 8. His programme included Liszt's Variations on Bach's Chorale 'Weinen, Klagen' and Mozart's Variations on a theme from Gluck's 'Pilgrim of Mecca.'

M. Safonoff, the famous conductor, was heard at Bechstein Hall on January 15 as a pianist, in which capacity he earned considerable répute in his younger days. He co-operated with M. Belousov, a violoncellist of great expressive powers, in the performance of three Beethoven Sonatas.

The much-heralded Daniel Melsa, violinist, made his first appearance in England at Steinway Hall on January 15, and showed that the reports of his brilliance were largely based on truth. His programme gave no opening for exceptional powers of interpretation, but it sufficed to exhibit an advanced technique and a refined, sensitive style. Another violinist new to London, M. Alexandre Sébald, chose to distinguish his recital at Bechstein Hall, on January 17, by performing Paganini's twenty-four Caprices for violin alone. He certainly justified the stress laid upon the technical side of his attainments. Miss Floriel Fletcher gave an evening of South African Folk-Songs at Bechstein Hall on January 21.

Recitals have been given by Miss Catherine Robertson (vocalist), Mr. Maurice Warner (violinist), Mr. Claud Gascoigne (pianist), and Mr. Rowsby Woof (violinist), Miss Erna Schulz and Mr. Louis Edger (violinist and pianist), Herr Georg von Lalewits (pianist), and Miss Tara Wallace (violinist).

OTHER CONCERTS.

The most momentous feature of the Twelve o'clock Concert given at *Æolian Hall* on January 9 was the performance, by the Misses Verne, of Reger's Variations and Fugue for two pianofortes on a theme by Beethoven. The most pleasant was Miss Edith Clegg's singing. The next concert of the series, on January 16, provided the rare pleasure of hearing Brahms's Trio for horn (Mr. A. E. Brain), violin (Miss Marjorie Hayward), and pianoforte in Miss Mathilde Verne's finely played. Mr. Mostyn Bell contributed songs.

Miss Dorina Zingari, appearing at Steinway Hall on January 14, showed greater capacity as composer, pianist, and orchestral conductor than is usually expected in a girl of sixteen.

The Geloso Quartet, a new body from Paris under the leadership of Mr. Albert Geloso, made their first London appearance at Bechstein Hall on January 20, and revealed exceptional powers in a performance of César Franck's Quartet. They also produced a musically Quartet written by Mr. B. Holländer.

An excellently managed and popular series of concerts is in progress on Saturday evenings, at the Central (Wesleyan) Hall, Westminster. On January 18, the principal items in the programme were supplied by the Band of H.M. Irish Guards, conducted by Mr. Charles Hassell.

Mr. Russell Bonner has just concluded a series of twelve weekly pianoforte recitals at the Metropolitan Academy of Music, Forest Gate. At the last recital, the programme was selected by the vote of the audience from the 133 pieces played at the previous recitals. The public choice was as follows: Prelude, Rachmaninoff; Sonata Pathétique, Beethoven; 'Spring Song,' 'Duetto' and 'Bee's Wedding,' Mendelssohn; 'La Campanella,' 'Liebestraume' and 'Tannhäuser' March, Liszt; 'Papillon,' Grieg; Fantasia in D minor, Mozart; and Rhapsodie in B minor, Brahms.

Suburban Concerts.

The Richmond Philharmonic Society gave their first concert of the twenty-third season on December 12 at the new Drill Hall. There was a crowded audience which much appreciated a concert performance of Gluck's 'Iphigenia in Aulis.' The soloists were Miss Clytie Hyne, Miss Violet Webb, Mr. Joseph Reed, Mr. Constantine Morris, and Mr. Wilson Brazier. Dr. C. E. Jolley conducted.

The Pinner Choral Society gave an interesting concert under the direction of Mr. Claud Powell, at Love Lane Hall on December 14, with a programme in which the choral section consisted of Bach's cantata, 'The sages of Sheba,' six carols, and other Christmas music. The efficient and expressive singing of the choir and the excellent work of the soloists, Mr. Courtenay Morris, Mr. Claud Powell (vocalist), Mr. Claude Pollard (pianist), and Mr. Morton Stephen (violincellist), combined to provide a highly attractive evening's entertainment.

The Munro Davison Choral Society gave a concert on December 16 last, at the Northern Polytechnic, Holloway, and the programme included Elgar's 'Black Knight' and some madrigals and part-songs. The solo vocalists were Miss Maude Willby and Mr. Albert Maiden. The fascinating 'Floral Dance' (Kate Mors) was given by nine contralto pupils of the conductor, who arranged part of the delightful accompaniment as a 'village band' for six male voices. The accompanists were Miss Maud Crouch and Mr. Herbert Hodge; Miss Jessie Bristol being solo-pianist. Carols and other examples of Christmas music were given at a free recital on Sunday, December 22, and owing to the almost total failure of the lighting, the music was listened to in an impressive twilight by a large and attentive audience. The solo-work of Mrs. Hollis, Miss Amy Knightly, and Mr. C. V. Waddington, delighted the audience.

The Streatham and South London String Orchestra, conducted by Mr. Sydney Robjohns, gave a concert at Streatham Hall on December 17. The programme included works by Bach, Beethoven, Coleridge-Taylor, Tchaikovsky, and Hamerik. The solo artists were Miss Violet Perri, Mr. Harold Wilde, and Mr. Mark Hambourg, and Miss Ethel Robjohns and Miss Gladys Daniel played the solo parts in the Bach Concerto for two violins.

The best concert that Harpenden Musical Society have yet given took place at the Public Hall on December 17, when Stanford's 'The Revenge' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were the chief works in the programme. Choir and orchestra numbered nearly one hundred, and many passages in both works were given with fine effect. The choir were heard separately in Balliol Gardiner's 'Cargoes,' and 'Night,' by Frances Doyer, which received its first performance, and the orchestra played four pleasant 'Orchestral pictures' by Harold E. Watts.

Stanford's 'The Revenge' and Coleridge-Taylor's 'A Tale of Old Japan' were performed by the Putney Wesleyan Choir in the Lecture Hall, Putney, on January 9. The soloists were Miss Mabel Todd, Miss Alice Booth, Mr. Harold Wilde, and Mr. Laurence Gray. The accompaniments were played by a small string band led by Mr. Edward O'Brien, and assisted at the pianoforte and harmonium by Mr. John Curran conducted.

A performance of Coleridge-Taylor's 'A tale of Old Japan' was given at the Borough Hall, Greenwich, on January 18, by the South London Philharmonic Society. The principals were Miss Lily Bruin, Miss Viola Day, Mr. Frost Lambert, and Mr. George Baker. The choir and orchestra performed with much expression. The second portion of the programme included vocal solos and duets. Mr. W. T. Ward (of the Queen's Hall Orchestra) played movements from Mendelssohn's Violin Concerto, and the concert, which was conducted by Mr. W. Bruin, concluded with a Choral Fantasia on 'Tannhäuser.'

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The most prominent features connected with the musical life of Birmingham in 1912 were the successful inauguration of the Midland Competition Festival in May last, the Triennial Musical Festival, and the visit of the Quinlan Opera Society; but in addition to these the past year was specially noteworthy on account of the visit of the most renowned virtuosi and vocalists now before the public. Choral music was well represented by our premier choral Society, the Birmingham Festival Choral Society, and by our amateur choral bodies, the Choral and Orchestral Association, the Midland Musical Society, and the Choral Union. Orchestral music and chamber music also found adequate representation, and in the way of miscellaneous concerts the number almost exceeded past records.

Before the close of the year two Town Hall Concerts were given, one by the Birmingham Choral and Orchestral Association on December 21, and the other by the Birmingham Festival Choral Society on Boxing Night. The former revived Thomas Anderson's Cantata, 'Yule-Tide,' written for the Musical Festival of 1885 (which was especially rich in the production of new works, for on that occasion were brought out Gounod's 'Mors et Vita,' Dvorák's 'Spectre's Bride,' Stanford's 'The Three Holy Children,' Cowen's 'Sleeping Beauty,' and Prout's Symphony No. 3). In addition to 'Yule-Tide,' the programme also contained Coleridge-Taylor's Cantata 'A tale of Old Japan,' which was heard here for the second time, and which again created an excellent impression, much care having been bestowed on its preparation by Mr. Joseph H. Adams, the conductor of the Society. The solo parts were well sung by Madame Aston, Madame Marguerite Gell, Mr. Walter Otley, and Mr. Sidney Stoddard. The work presented by the Birmingham Festival Choral Society consisted of the fifty-seventh annual Christmas performance of Handel's great epic, the 'Messiah.' Dr. Sinclair secured a remarkably impressive interpretation, in which the choir achieved first honours. The principals were Madame Mary Conly, Miss Phyllis Lett, Mr. J. Stewart Wilson, and Mr. Hamilton Harris with Mr. C. W. Perkins at the organ.

At the beginning of January the Incorporated Society of Musicians held their annual conference here, assisted by the Musical League in the framing and execution of the concert programmes. A detailed account of the proceedings will be found on p. 113.

The Birmingham Amateur Opera Society, who have rendered such excellent service in the past, were once more associated with the annual conversazione of the Midland Institute, providing as usual the musical entertainment, which this time consisted of a revival of Basil Hood and Edward German's comic opera 'Merrie England,' originally produced at the Savoy Theatre in 1902. The large lecture theatre of the Midland Institute was again the locale, the concert-platform having been transformed into a miniature stage, in a way to meet all requirements. Six performances were given in all, namely on January 13, 14, 15, 16, 17, and 18. Mr. Franklyn Mountford had admirably prepared the work, and conducted a performance of all-round excellence, particularly gratifying being the splendid singing of the chorus and the fine playing of the orchestra. The cast of principals included some clever amateurs of considerable experience.

Mr. Wilfred Ridgway, a young local pianist of the 'Sturm und Drang' school, gave a pianoforte recital at Queen's College on January 16. He possesses remarkable power and makes plenty of use of it, to the detriment of musical expression; in the way of technique he achieves remarkable effects.

Mr. Joseph Cousin, of Little Hulton, has obtained the diploma of Fellow of the Royal College of Organists. The son of a miner, employed at Lord Ellesmere's colliery, he showed marked musical ability at an early age and obtained the L.R.A.M. diploma for pianoforte-playing when a boy.

BOURNEMOUTH.

A firm hold on public favour is still being retained by the weekly Symphony and Popular Concerts, the audiences during the Christmas season ranging at a high level numerically. Two exceptionally good performances at the Symphony Concerts were those of the fifth Symphonies of Beethoven and Tchaikovsky; in both cases the fine playing manifested the great care that Mr. Dan Godfrey had taken in the preparation of the music, and our conductor was nobly backed up by his instrumentalists. Kalinnikoff's Symphony in G minor, Dvorák's F major Symphony, which to the disappointment of many was substituted for Sibelius's latest Symphony, and Brahms's second Symphony have also figured in recent programmes. Many interesting works in other forms have also been presented, those calling for special mention being Weingartner's 'Joyous Overture' (first performance in England), an orchestral version by Steinberg of Bach's Chaconne (also the first performance in this country), Percy Grainger's 'Molly on the shore' and Mock Morris for strings, and Dr. Walford Davies's new Suite (suggested by the poetry of Wordsworth). Turning to the soloists, pride of place must be given to the delightful performance by Messrs. Philip Levine and Cedric Sharpe (lately scholars of the Royal College of Music) of Brahms's Double Concerto for violin and violoncello; and reference must not be omitted to the performances of Hans von Brossart's Pianoforte concerto, Lalo's 'Symphonie Espagnole' for violin and orchestra, Grieg's Pianoforte concerto, and the Mendelssohn Violin concerto, by Mrs. Davan Wetton, Mr. Anton Maaskoff, Miss Myrtle Meggy, and Miss Leila Doubleday, respectively.

The Monday 'Pops,' too, have afforded us many enjoyable and by no means uninstructive afternoons. For instance, the first of the concerts to deal with the rise and development of various musical forms was given on December 16, when a very pleasant programme illustrative of the 'evolution of the dance' was essayed. A Grieg concert on December 23 was succeeded on December 30 by the twelfth concert of the series, which was designed to trace the 'evolution of the overture' (operatic); this proved to be one of the most successful of the season's concerts. The example chosen to exemplify the modern operatic overture was 'The Wreckers,' by Ethel Smyth (1906). This scheme, at the same time, well reflected the various types of musical thought and feeling as expressed in Formalism, Neo-Hellenism, Romanticism, and so on. The details of the remaining concerts of the series up to the date of writing are as follows: January 6, Scandinavian music (Norwegian Carnival, by Svendsen; 'Hamlet' Overture, by Gade; Norwegian Folk-song, by Halvorsen; 'Romance' for violin and orchestra, by Svendsen, played by Miss Gwenydd Powell, a local performer; Swedish dances, by Max Bruch; Overture, 'The Vikings,' by Hartmann; Norwegian Rhapsody, by Svendsen). It was a mistake, of course, to include the Bruch numbers in this programme, as they were alien to the avowed purpose of the concert. January 13, Italian music (Minuet for strings, by Boccherini; 'Anacreon' Overture, by Cherubini; 'William Tell' Overture, by Rossini; 'Dance of the hours,' from 'La Gioconda,' by Ponchielli; 'Lustspiel' Overture, by Busoni; 'Danza Piedmontese,' by Sinigaglia). At the twelfth Monday 'Pop,' Mr. Mauritz Speelman, one of the best musicians in the orchestra, played Rögister's Fantasie for viola and orchestra very charmingly. The supply of chamber-music items has comprised Brahms's Clarinet sonata in E flat (Mr. H. Oney and Mr. Montague Birch); duets for harp and pianoforte—(a) 'Scène de ballet,' by de Paz; (b) 'Le Soir,' by Chaminate (Miss Jacoba Wolters and Mr. Montague Birch). The foregoing artists are members of the Municipal Orchestra. On January 6 Miss Louise Hugmann played pianoforte solos, and at the fourteenth concert Miss Ivy Gray, Mr. Algernon Holland (of the Municipal Orchestra), and Mr. S. Cielo very effectively disposed of three movements from Rubinstein's Pianoforte trio in B flat.

Of the miscellaneous events, not a few have been noteworthy, such as the orchestral concert at which Miss Kathleen Parlow appeared. At this concert, a more than usually promising vocalist, Miss Gladys Moger, also appeared. Then, too, the three days' visit of the Imperial Russian Ballet in 'Scheherazade' (Rimski-Korsakov) and 'Sylphide' deservedly created quite a sensation. Last but not least we

chronicle the visit paid by Mr. Percy Grainger on January 11, this clever young musician experiencing something akin to a triumph with his performance of Saint-Saëns's Pianoforte concerto in G minor. Mr. Grainger also chose Bournemouth as the venue for the first performance of a new composition of his, a Romance for orchestra and harp solo, the composer conducting. Melody predominates, and it is of a very expressive nature. The results are obtained in a simple and unaffected manner, and the music is unfolded without pretentiousness or fuss.

BRISTOL.

On January 14 Mr. Percy Heming, who is a capable bass vocalist, gave a recital at the Victoria Rooms and afforded pleasure to a numerous audience. Miss Joyce Savage, pianist, assisted, and Mr. G. Herbert Riseley discharged the duties of accompanist efficiently.

The annual Ladies' Night of the Bristol Madrigal Society on January 16 attracted a large audience to the Victoria Rooms, and under the able direction of Mr. D. W. Rootham a carefully arranged scheme chiefly of the older madrigals was interpreted by a choir numbering 105 voices. The President of the Society (Mr. P. Napier Miles) was absent through illness, and his place was occupied by Mr. J. Barrett, one of the vice-presidents. Compositions which had not been sung in public by the Society for at least twenty years were given, and included the following: 'See where with rapid bound' (Marenzio), 'Hope of my heart?' (Ward), 'Shall I abide this jesting?' (Alison), 'O say what nymph' (Palestrina), 'Fine knacks' (Dowland), 'Here on the waters' (Lotti). These were all interpreted admirably, and the audience testified their appreciation. Elgar's 'My love dwelt in a northern land' was given with great charm, and so gratified the hearers that it was re-demanded. A short time ago Mr. Henry Daniel, one of the vice-presidents of the Society and a member for over fifty years, died, and as a tribute to his memory the choir sang Mendelssohn's 'In the bosom joy and grief,' which was an especial favourite with him.

DEVON AND CORNWALL.

THE THREE TOWNS.

Pupils of Plymouth High School went somewhat out of the usual school music course in presenting at their annual concert a 'Masque of the Seasons' in costume, the musical numbers of which were odes, songs, and hymns, collected and introduced with much ingenuity. A further distinction was the attempt to produce the Masque under conditions of Greek drama; the costumes were draped in Grecian style, and the chorus occupied a platform in front of the stage, the performers ascending and descending by steps and mingling at intervals with the audience. Miss Potter, head-mistress, was responsible for the performance, which was highly creditable.

On December 28, the Plymouth Guildhall Choir gave their annual performance of the 'Messiah,' conducted by Mr. H. Moreton, borough organist. With the exception of occasional weakness in entry, the chorus-singing was excellent, though the holiday season interfered with the attendance of members and consequently with the balance of the parts. The principals were the Misses Doris Carter, Joan Ashley, Messrs. J. Perry, and J. Farrington. Mr. M. Alexander led the band.

Faithful to their intention of producing a new modern work at each of their annual recitals, Dr. Harold Lake (pianist) and Mr. Percy Lowman (violin) on January 14 at Plymouth played for the first time in England a Sonata for the two instruments by M. Crickboom, a Belgian, pupil of M. Ysaye and second violin player in the Ysaye Quartet. The work was unconventional in form and the themes were numerous and often fragmentary, but not without a sense of continuity. The almost unbroken use of minor tonality (D minor, B minor, and D minor) and the insistence on the tone of D gave the work a distinctive quality. There was throughout a suggestion of Debussy, without any actual reminiscence. The vocalist of the occasion was Miss Eileen Buck.

OTHER DEVONSHIRE TOWNS.

On December 17, 1912, the Exeter Orchestral Society, of which Dr. Wood is conductor, confined their attention to works for strings only. Among the new pieces were Percy Grainger's 'Mock Morris'; two 'Bagatelles,' by Percy Fletcher; a Mexican Serenade by Lachlan Maclean; and Ernest Austin's Variations on the 'Vicar of Bray.' An arrangement of the Andante and Presto from Mendelssohn's Octet (Op. 20) was also played, and Miss Mabel Pugh gave Bach's Concerto in E with the band. Miss Phyllis Archibald was the vocalist. On January 4, Torquay Municipal Orchestra gave a Wagner concert, with Madame Blanche Marchesi as vocalist.

The Wednesday Symphony Concerts have become a well-established feature of the propaganda, and are exceedingly popular. The conductor, Mr. Basil Hindenberg, is an enthusiastic and conscientious musician, and his interpretations are serious in purpose and enlightened by inspiration and intelligence. A Festival in April is being discussed. The Buckfastleigh String Band took part in a concert in the town on January 11, when musical plays and miscellaneous items completed the programme.

Aveton Gifford Glee Party contributed to a concert on December 31, for charitable purposes, and concerted music was played by Miss Pellow, Mr. Denton, and Mr. and Mrs. Reeves. In the evening of Boxing Day the choir of the Wesleyan Church in the same village sang a cantata, 'The Galilean,' to a large audience. At Newton Abbot, on January 9, two concerts were arranged by Mr. J. W. Fuller, at which the Newtonian Male Quartet sang pieces, one of the most successful being 'Drink to me only with thine eyes.' Others who contributed to the programme were Mr. Furley (violin), Miss Janie Crews (pianoforte), Mr. C. G. Pike (cello), these three artists being associated in Mendelssohn's Pianoforte trio in C minor; Miss H. Furley (accompanist), Mr. Frank Webster (tenor vocalist) and Miss Olive D. Vicary (contralto), Mr. L. Bearne (organ), and Mr. H. V. J. Watts (pianoforte). A Welsh male-choir of railway workers from Neath visited Newton Abbot on January 11, and gave excellent proof of their gifts. Newton Brotherhood Band took part in the programme.

Three performances were given on January 14 and successive dates by Paignton New Opera Company, recently organized, of the opera 'Erminie' (Jakobowski). Mr. F. L. Harris, conductor, obtained excellent results both from the chorus and principals, and from the band, which latter was led by Madame Kate Cornish. Ashburton Operatic Society repeated 'The Pirates of Penzance' on January 15, the singing of Miss Fifié de la Côte being the chief element in the success of the performance, which was accompanied and directed by Mrs. Herring Mason. Between the acts, songs were sung, and Mr. Walter Herring Mason played Haydn Wood's new composition for violin, 'La vie Bohème.'

CORNWALL.

A choir and band of seventy performers sang part-songs and choruses at Torpoint on December 17, under the direction of Mr. Arthur Greet. Old members of the Falmouth Hill United Methodist Choir, numbering forty-five voices, gave a concert under the baton of Mr. T. P. Pollard on December 26, Miss L. A. R. Taskis accompanying. The newly-formed choral Society at St. Ives, trained by Mr. Ernest White, made their first appearance on December 15 in a programme of miscellaneous choruses, and showed that they had started in the right way. On December 31 the Falmouth Excelsior Male Choir gave a concert of choruses and part-songs. Bodmin Vocal Quartet took part in a concert at Fowey on January 1; and Goldsithney Wesleyan Choir sang a number of choruses and part-songs on January 3 under the baton of Mr. J. Rees, accompanied by Mr. M. G. Phillips. Fowey Church Choir gave their services on January 8 in a concert at Lanreath, singing quartets, solos, and choruses. The first appearance after an interval of a year was made by Padstow Choral Society on January 15 in a performance of 'The Prodigal Son.' A small band assisted, and Mr. Baker conducted a creditable interpretation.

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Camborne Town Band report the purchase during the past year of new instruments to the value of £50, leaving a balance in hand of £5.

H.R.H. The Prince of Wales has given a trophy for competition among the bands of Cornwall at the next contest at Bugle. Mr. W. Uren is the bandmaster at Camborne. St. Keverne band gave a concert on January 1.

The programme of an organ recital given in St. Michael's Church, Newquay, on December 29 by Miss Wood included pieces by Best, Mansfield, Mendelssohn, Calkin, and Batiste. A new organ, built by Hele & Co., of Plymouth and Exeter, was opened on January 10 with a recital by Mr. John Hele and Mr. Alan Thorne. Marazion Ladies' Class sang pieces by Brahms and Schubert.

The musical play, 'The Wave Song,' which was produced at Liskeard last season, was repeated there on December 18. The author and composer, Mr. A. Venning, is a resident at Liskeard, and presided at the piano-forte. The performance was excellent, and the music made a good impression, the motif of the 'Wave Song' being clearly definable throughout the play. A crowded audience at Delabole listened to an interesting performance of the operetta 'Bold Robin' on December 26.

DUBLIN.

At the Royal Dublin Society the chamber-music recitals since the Christmas vacation have been given by the Motto Quartet (who played the Schubert Quintet, with Mr. Clyde Twelvetrees); M. Edouard Risler, who came specially from Paris for this recital, and whose beautiful playing was greatly appreciated; the Wessely Quartet, who joined forces with Dr. Esposito in Faure's Quartet for pianoforte and strings; and Dr. Walter Alcock at the organ.

The Quinlan Opera Company concluded a successful four-weeks' season on Saturday, January 18. 'Louise,' their principal novelty, was played three times; 'Tristan' only once; 'Hoffmann' four times. Miss Evelyn Parnell sang 'Traviata' twice with great popular success. The company intend giving 'The Ring' in May next.

During the month concerts of miscellaneous character have been given by Miss Lily Christie and Miss Molly Keegan—both prize-winners of Feis Ceoil who have continued their studies in London.

The syllabus for the Feis Ceoil to be held in the week commencing May 19 next has just been issued. The adjudicators include Miss Fanny Davies, Mr. Charles Victor, Signor Edgardo Lévi, Mr. Sidney Nicholson, Mr. Rawdon Briggs, and Mr. J. Ord Hume.

On December 6, 1912, the University of Dublin Choral Society, under Dr. C. G. Marchant, revived Schumann's rarely-heard 'Paradise and the Peri' at the first concert of this, their seventy-sixth season. Madame Borel sang the music of the Peri, and Mr. D. Jones the tenor solos.

GLASGOW.

The Western Amateur Orchestral Society, ably conducted by Mr. John MacTaggart, gave a very successful concert on December 19, playing with considerable effect Dvorak's 'New World' Symphony, and Mr. William Wallace's tone-poem, 'The Passing of Beatrice.' At the Choral and Orchestral Union's concert on Christmas Day, Schubert's Symphony in C had the place of honour on the programme, which also included Tchaikovsky's Suite, and the Overtures to 'Ray Bias' and 'The Bartered Bride.' Miss Carrie Tubb, a solo vocalist, made an excellent first appearance at these concerts.

A popular item at the Saturday Popular Concert, on December 28, was a new orchestral suite, 'Cinderella,' the work of a local musician, Mr. G. T. Pattman, the organist of St. Mary's Cathedral. The composition, which is nicely conceived and daintily scored, was at once received with favour by the audience.

The custom of giving special musical services in the churches at Christmas seems to be growing, and it is worthy of note that the works of Bach are beginning to find their way into the programmes, although 'The Messiah,' as a whole or in part, still maintains pride of place. The Choral Union, under Mr. Verbrugghen, gave their time-honoured

performance of 'The Messiah' on New Year's Day and a 'popular' performance of the same work on January 16. The Young Men's Christian Association Choir, conducted by Mr. R. L. Reid, gave their annual 'Messiah' concert on January 3.

At the Choral and Orchestral Union's ninth Classical Concert on January 2, Mr. Philip Halstead, a clever Glasgow musician, was the solo-pianist in Schubert's 'Wanderer' Fantasia, with orchestra. The Symphony was Beethoven's No. 8, and the lighter music included Grieg's 'Peer Gynt' Suite and Dvorak's 'Carnival.' The programme of the tenth Classical Concert on January 7 offered some striking contrasts, as for example the Overture to 'Edipus at Colonus,' by Bantock (given for the first time here), and Haydn's 'Oxford' Symphony, Strauss's 'Also sprach Zarathustra,' and Schubert's Overture to 'Rosamunde.' The playing of the Scottish Orchestra at this concert reached possibly its highest level. The main feature of the eleventh concert on January 14 was the remarkably fine playing of Mr. Arthur de Greef, the Belgian pianist, in Grieg's Pianoforte concerto in A minor and Saint-Saëns's Pianoforte concerto No. 2, in G minor. Mozart's 'Jupiter' Symphony and Liszt's Symphonic-poem 'Orpheus' completed the programme.

The Wagner Centenary was celebrated at the Popular Orchestral Concert, on January 18, in an orchestral programme wholly drawn from the master's works, but the vocal numbers were songs by Mozart, Korby, and Cowen! Similarly at the Scottish Celebration Concert, on January 25, the orchestral programme was quite suitable to the occasion, but the vocal items were by Verdi and Dunkels! Such anomalies seem inexplicable. It is unfortunate, too, that the management did not include a Wagner centenary concert in their classical series.

At the monthly meeting of the Glasgow Society of Organists, held on January 11, Mr. Sydney L. K. Crookes gave some reminiscences of his personal association with Alexandre Guilmant.

GLoucester.

The Gloucester Choral Society gave their second concert of the season at the Shire Hall on December 17. The chief items in the programme were S. Coleridge-Taylor's 'Bon-Bon Suite' for baritone solo, chorus, and orchestra—words by Thomas Moore; and Hubert Bath's 'The Wedding of Shon Maclean,' a Scottish rhapsody for chorus, solo (soprano and baritone), and orchestra. Both of these works were new to Gloucester, and received splendid interpretations. Mr. Charles Knowles, who was responsible for the baritone solos in both these works, made a welcome reappearance. Miss Dorothy Silk, who sang the soprano solos in 'Shon Maclean,' also gave a beautiful interpretation of Max Bruch's 'Ave Maria.' The band, composed chiefly of members of the Gloucestershire Orchestral Society, was ably led by Mr. W. H. Reed. Mr. A. P. Porter was at the organ, and the whole was under the careful conductorship of Dr. Brewer.

LIVERPOOL AND DISTRICT.

The Philharmonic Society rang out the first half of their season, on December 17, with Max Bruch's fine choral work, 'The Lay of the Bell,' which was first heard in Liverpool under the composer in 1879, shortly before he was appointed resident conductor of this Society. The work is well worth re-hearing, for it is melodious and scholarly, and contains some finely-wrought choral numbers somewhat in the Mendelssohn manner, although Bruch has a style of his own in the weighty simplicity of his choral writing and absence of undue vocal difficulty. To some who heard it after an interval of thirty-three years, the work revived old memories not unpleasantly. Schiller's poem is full of natural human interest, and Bruch's music is extremely suitable and often powerful, especially in its masterly orchestration. Under Sir Frederic Cowen's direction, the performance had commendable if not outstanding choral merit. The sopranos and tenors were somewhat weak in tone and attack. Mr. F. Ranalow delivered the important bass airs and narratives with sonority and judgment, and with him were associated as principals Miss Carrie Tubb, Miss Teresa Amalfi, and Mr. Maurice D'Oisly.

It is generally agreed that the seventh concert, on January 7, was one of the most successful miscellaneous concerts ever given by the Philharmonic Society. To Sir Henry Wood is due the credit of the choice and performance of an exhilarating programme in which the powers of the splendid orchestra, led by Mr. Rawdon Briggs, were exploited to the full. It contained Chabrier's picturesque 'Rhapsodie Espagnole,' Balfour Gardiner's irresistible 'Shepherd Fennel's Dance,' Saint-Saëns's melodious Violin concerto No. 3 in B minor (skilfully played by M. Achille Rivarde), and third Symphony in C minor, Op. 78, which Sir Henry Wood presented for the first time here with great and immediate success. The reception of this work was a striking popular tribute to the thoroughness, enthusiasm, and inspiration of Sir Henry's method. The organ was in the able hands of Mr. Branscombe, and the pianoforte players, of which two are required, were Mr. Albert Orton and Mr. W. A. Roberts. The American baritone, Mr. Charles W. Clark, sustained his high reputation with the Prologue from 'Pagliacci' and 'An jenem Tag,' from Marschner's 'Hans Heiling.' Bach's 'Choral Sanctus' No. 2, in D, as a finale, came rather as an anticlimax to what had gone before, as the performance did not achieve distinction.

The news of the intended retirement of Sir Frederic Cowen from the conductorship-in-chief of the Liverpool Philharmonic Society, which he has held since 1896, in succession to the late Sir Charles Hallé, has occasioned general and sincere regret.

The programme of the fourth Akeroyd Symphony Orchestra Concert on January 14 contained Schumann's second Symphony and some acceptable old-world music. The chief feature of the evening was the first appearance here of the prodigy boy-pianist, Master Solomon, who played Liszt's 'Hungarian Fantasia' with the orchestra. The clever boy is evidently being well-trained, and it is to be hoped that the flame of his genius will burn steadily to manhood.

The Sunday Society continues to provide commendable entertainments on Sunday evenings in St. George's Hall, for a very numerous class of supporters. The present season is the twenty-seventh of the annual series which the Society has held since its foundation in 1886. Theirs is a creditable record of good work, carried on in the face of very strong opposition now long-since outlived. In the conductor of the orchestra, Mr. John Lawson, the Society has an able and enterprising official, to whom it would appear that much of the credit is due for the high-class programmes and excellent performances. For example, on December 22, a very large audience listened with attention and evident appreciation to Mackenzie's Overture, 'Britannia,' the Allegro from Stanford's 'Irish' Symphony, an orchestral selection from German's 'Merry England,' and Mr. Julian Clifford's melodious Pianoforte concerto in E minor, which the composer himself played with skill. The singer was Madame Eva Warren.

At the second concert of the Brodsky Quartet on January 11, a novelty was provided in Verdi's String quartet in E minor, an interesting example of the great Italian's strong personality in an unusual medium; César Franck's fine Quintet (in which the able pianist was Mr. Fred Blundell); and the Mozart Quartet in F (K. 590).

The second half of the Rodewald Concert Club's season commenced in the 'Bear's Paw' music-room on January 13, when Mr. Vivian Burrows again displayed his virile powers as a violinist. Miss Gladys Lederer gave pleasure by her singing, and Mr. Herbert Blenkarn was a tactful accompanist. An interesting recital was given in the Vanen Rooms by Mr. Fred Blundell (pianoforte) and Mr. T. B. Sidebottom (violin) on January 15.

At the Repertory Theatre, 'Fifinella,' which is described as a 'Fairy Frolic in three acts and some pantomime,' was produced on December 26, and since has been received with popular favour. This whimsical and amusing piece is designed by Messrs. Barry Jackson and Basil Dean, with lyrics by the former. The incidental music, composed by Mr. Norman Hayes, is distinctly good of its kind, and is effectively scored.

Commencing on December 23, the Moody-Manners Opera Company completed a highly successful four weeks' season in Kelly's Theatre. Full houses were almost invariably the rule, and testified to Mr. Manners's enterprise and wisdom in providing adequate representations of well-known works

at popular prices, ranging from a fourpenny gallery to half-a-crown stalls. 'Elijah' on the stage continues a favourite 'opera,' rivalling in favour the well-worn 'Faust,' 'Lily of Killarney,' and 'Bohemian Girl.' Mr. Manners also revived Gounod's 'Romeo and Juliet' and Saint-Saëns's 'Samson and Delilah.'

A performance of the 'Messiah' was given in the Auditorium by the Port Sunlight Philharmonic Chorus and Orchestra on December 19, conducted by Mr. Seddon. The vocal principals were Miss Louise James, Miss Eunice Grounds, Mr. Albert Holt, and Mr. George Parke, with Mr. J. E. Matthews as leader. The large choir included volunteers from the leading choral Societies of Liverpool and neighbourhood. According to the printed programme the aim of the Society is to 'perpetuate year by year the most sublime oratorio ever written, and to do honour to the name of its immortal creator.'

At the concert of the Oxton and Claughton Orchestral Society, held in the Birkenhead Town Hall, December 21, Tchaikovsky's 'Romeo and Juliet' Overture, and Grieg's 'Peer Gynt' Suite were played under the careful direction of Mr. J. E. Matthews. The Society continues to uphold a high standard. It was unwise, however, to play Mendelssohn's Violin concerto, with a young soloist at present unequal to the task. An interesting selection of tenor songs was sung by Mr. Roland Jackson, ably accompanied by Mrs. A. C. Bamford.

The Waterloo Amateur Operatic Society, one of the best local amateur organizations of its kind, gave three good performances of Sullivan's 'Iolanthe,' with orchestra, in the Waterloo Town Hall, under the able direction of Mr. George F. Mason.

MANCHESTER AND DISTRICT.

Although the results of the Hallé Treasurer's appeal to the guarantors and subscribers will probably not be known before the end of the season, indications are not wanting that the response will not be such as he would desire. During the year-end recess two letters from guarantors appeared in the columns of the *Guardian*, and very plainly told the executive that it was quite useless to appeal for help to the outside public and yet retain the same control as before; if the public pays it must have a voice or voices on the governing body. On this point there appears to have been divided opinions and a hesitating pronouncement even at the special meeting last December. If the executive is unwilling or unable to realise this very elementary fact the sooner it perishes the better; the idea of asking public-spirited citizens to help in the financing of a privately-controlled society not unnaturally leads to responses accompanied by restrictive conditions. There is only one way out of this dilemma, and so far the executive has hesitated to permit this admission of supplementary public opinion. The logic of facts, however, is inexorable and the end of the season must witness a definite re-modelling of the whole business. Everyone realises that Balling has a difficult task on hand. He is finding it impossible to adhere to his bold scheme of new works; the reason can only be conjectured, but he has been compelled to jettison some of his cargo. At the time of writing there remain but five orchestral concerts, at which there appears small likelihood of ten or a dozen promised works being performed. Other Societies here and elsewhere find it possible to adhere to the programmes outlined at the beginning of the season, but, apart from the choral nights, hardly one Hallé programme this season has been in accordance with the prospectus published last October.

The tale of recent Hallé concerts is soon told. Mendelssohn's 'Midsummer Night's Dream' music in its entirety, and the 'Messiah,' call for no comment. The early New Year concert (January 9) brought Achille Rivarde in the Beethoven Violin concerto and Bach Chaconne, Balling introducing a Roger Ducasse Suite that proved to be little more than modernised Delibes; really, after hearing the work of the young English school at Birmingham on January 3 and 4, and comparing it with that of Max Bleyle, Klose, Charpentier, Volkmann, and Ducasse, played here by Balling since October, it must be said that these Continental men are not in the hunt either in freshness of ideas or in their expression. As Balling heard all the Birmingham

novelties, no doubt he too came to pretty definite conclusions on this matter. On January 16 he played a Suite of four 'Musical Pictures' by J. H. Foulds, one of the 'cellists of the Hallé band (his father was formerly leading bassoon player here). Inspiration has been drawn (the composer frankly explains) from four paintings: (1) by William Blake (hang in the Whitworth Gallery here) called 'The Ancient of Days,' (2) a Brunet, 'Colombe,' seen in the Paris Salon of 1906, (3) a sketch, 'Old Greek legend,' by the artist Martin, and (4) Boutigny's 'Tocsin,' a picture of martial life in a small medieval French town. Here were first-rate ideas, expressed with compelling power, freshness of thought and outlook both in design and colour. Heard immediately after a paltry and dreary Volkmann Symphony, it proved indeed 'refreshing fruit.' The 'Zarathustra' reading which followed showed Balling's conducting in its finest light; although the work had not been rehearsed very much it had a freedom and *élan* not hitherto discernible in Hallé interpretations. Busoni's absence, owing to serious illness, was a great disappointment, doubtless shared by his admirers also in Liverpool and Bradford. Miss Doris Woodall (vocalist), appeared in his place.

Both the Speelman and Brand Lane orchestral Saturday 'Proms' go on their way rejoicing in crowded houses. The composition of the audiences must afford the liveliest satisfaction to those who can look ahead five or ten years; people are going to these Saturday 'Proms,' who would not look twice at a Hallé programme. The situation is very analogous to that of the Competitive Festival movement; there it has been clearly demonstrated that the great B.P. won't 'shy' at music drawn from what we call the 'classics' any more than it will from that of the moderns. A Liszt Pianoforte concerto (E major) was so rapturously encored the other Saturday night that the pianist (Miss Moray) was convinced the crowd wanted the whole affair again, and besought Sir Henry Wood to allow her to play it a second time in its entirety! The pity is that years ago the Hallé executive did not realise the potentialities of 'feeding' their Thursday audiences by themselves entering the field of popular Saturday programmes, and thus fostering the desire for the better and bigger orchestral works suitable only at a Hallé concert. Others have now exploited this field, and naturally will endeavour to keep their own clientele. Six years ago there was only one orchestra in Manchester. Now we have three!

NEWCASTLE-ON-TYNE AND DISTRICT.

Swedish, Russian, Danish, Scottish, and Northumbrian folk-songs were sung unaccompanied at the Classical Concert Society's meeting on January 10 by the Folk-song Quartet—Misses Beatrice Spencer and Florence Oliver, and Messrs. Louis Godfrey and A. Foxton Ferguson. Their singing was well-balanced and expressive, the whole aim of the vocalists being to make their ensemble more important than mere personal display, and to present their material in the most finished way possible. They also sang charmingly four songs from Dr. Ernest Walker's dainty 'England's Helicon' and Brahms's 'Liebeslieder Walzer.' The latter were accompanied by Messrs. E. L. Bainton and W. G. Whittaker, who also contributed two pianoforte duets, the first three movements of Schubert's Grand Duo, Op. 140, and Brahms's 'Variations on a theme of Schumann.'

SHEFFIELD.

The newly formed Sheffield Musical Association was responsible for an interesting concert-lecture, given in the Montgomery Hall on January 14. Dr. McClure chose for his subject 'The growth of the Overture.' His admirably compiled and delivered address was partly historical, and for the rest, analytical, his remarks in the latter connection being excellently illustrated by a string orchestra.

Another concert-lecture given two days afterwards dealt with the subject of 'Wagner and Music-drama,' the lecturer being Mr. J. A. Rodgers. The development of Wagner's harmonic and melodic idiom was the particular line followed by the speaker. A number of well-sung musical illustrations embraced the whole of the Wagner stage works from 'Rienzi' to 'Parsifal.'

The St. Andrew's Choral Society which Mr. O. C. Owrid enthusiastically conducts gave a successful concert on January 18. Coleridge-Taylor's 'Hiawatha's Wedding-feast,' and Handel's 'Acis and Galatea' found the choir in confident mood and well-prepared condition. Their migration to a larger hall has braced up both membership and singing.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AYR.—On December 19 the Ayr Choral Union, assisted by the Scottish Orchestra, gave a very praiseworthy performance of Parry's 'Blest Pair of Sirens' and Elgar's 'Banner of St. George,' under the conductorship of Mr. Wilfrid E. Senior. The second part of the programme (purely orchestral) was conducted by Mr. Mlynarski, of the Scottish Orchestra. The Town Hall was filled to overflowing by a most enthusiastic audience.

CARLISLE.—The Choral Society, at their annual concert on January 16, gave the first performance in this city of 'A tale of Old Japan,' which attracted a large and appreciative audience. An excellent interpretation of the work was secured under Mr. Darley's conductorship by the principals and choir. The former were Miss Lilian Dillingham, Miss Margaret Birch, a native of this city, Mr. John Collett, and Mr. William Hayle. An Entr'acte for strings by Mr. H. V. French, a local amateur, was received with great favour, and Mr. Theo Crozier (also a local musician) roused enthusiasm with his violin-playing.

CHICHESTER.—The fourteenth concert of the Chichester Orchestral Society took place on January 20, and again exemplified the high efficiency which this body has attained under the enthusiastic guidance of Mr. F. J. W. Crowe. Schubert's 'Rosamunde' Overture, Elgar's 'Sursum Corda,' Mendelssohn's 'Hebrides' Overture, and Tchaikovsky's 'Casse Noisette' Suite were the chief orchestral numbers. Miss Isobel Hirschfeld played the first movement of Rubinstein's fourth Pianoforte Concerto, and Mr. Dalton Baker sang songs by Mr. Easthope Martin, accompanied by the composer.

CHRISTCHURCH (N.Z.).—At a concert of the Musical Union, given on November 26, Beethoven's 'King Stephen' Overture and Larghetto from the second Symphony, Mendelssohn's G minor Pianoforte concerto (with Miss Rima Young as soloist), and the first two movements of Schumann's Pianoforte quintet, were the chief features of the programme. The conductor of the orchestral pieces was Mr. W. S. King.

HANLEY.—The performance of 'The Messiah' given by the Glee and Madrigal Society on December 19 surpassed, in the opinion of many, all this choir's previous achievements in the interpretation of the work. It was notable for purity of voice-quality, fluency of vocalisation, and power of sustaining tone. Some legitimate individual effects in Mr. John James's reading of the score added attraction and interest. The solo parts were well sustained by Miss Eva Rich, Miss Florence Taylor, Mr. Frank Mullings, and Mr. Robert Burnett. Mr. Ernest Hammond was at the organ.

HOLSWORTHY.—Smart's 'The bride of Dunkerron' was effectively performed by the Holswothy Philharmonic Society on December 12, under the direction of Mr. H. H. Bennett. Excellent solo-singing was provided by Mlle. Fifine de la Côte, Mr. Orlando Joliffe, and Mr. John Prout. Mr. John Furse, junr., assisted at the organ and Mr. Cecil Cooper at the pianoforte.

HUNSTANTON.—The Choral Society opened their twenty-fifth season on December 17, with an excellent performance of Coleridge-Taylor's 'A tale of Old Japan,' under the direction of Mr. B. Roden Hilder. The choir sang with

efficiency and refined expressiveness, and provided an appropriate choral background to the solo singing of Miss Beryl Freeman, Miss Florence Atkin, Mr. Hubert Eisdell, and Mr. Neville Barber. The remainder of the programme included contributions by the orchestra, the four solo singers, and the Rev. Canon Cary-Elwes (violincellist).

HYTHE.—The twenty-seventh concert of the Choral Society took place on January 15, when Dr. A. T. Froggatt conducted attractive performances of a number of madrigals and part-songs, including Palestrina's 'In good truth, when I am fondly loving' and Max Bruch's 'Morning song of praise.' Mr. Norman MacDonnell sang, and two movements from Tchaikovsky's Trio in A minor, Op. 50, were played by Mr. Alfred T. Dixon (violin), Mr. W. T. Trowell (violincello), and Dr. Froggatt (pianoforte).

JOHANNESBURG.—The Choral and Orchestral Society gave an excellent miscellaneous concert on December 13, under the direction of Mr. F. W. Peters, at the Wanderers' Hall, in the presence of an audience of 3,000. The choir and orchestra were heard together in 'The heavens are telling,' from 'The Creation,' Elgar's 'Land of hope and glory,' with Miss Edith Cowley as soloist, Coleridge-Taylor's 'The Viking's song,' and Gould's 'The fishermother's song.' The orchestra also contributed separately. The other soloists were Miss Blodwen Hopkins and Mr. Charles Sparrow.

KESWICK.—A concert of exceptional interest was given on January 10, by Miss Helen Marshall's Ladies' Choir. Brahms's four Trios, Op. 17, were given with their full accompaniment for two horns (Messrs. F. and Otto Paesch) and harp (Mr. Charles Collier). The choir also gave Ernest Walker's 'The song of Proserpine,' Coleridge-Taylor's 'Encircled with a twine of leaves,' Vaughan Williams's 'Sound sleep,' Elgar's 'The snow,' and other part-songs. Action-songs were given by St. John's School Choir. Miss M. Ballantyne was at the pianoforte.

LANCASTER.—On December 11, Mr. Aldous's Choir gave a very successful concert in the Town Hall. They maintained their high reputation in part-songs with which they had won honours at recent musical Festivals. Bantock's six-part Nocturne, 'The nightingale is silent,' Mackenzie's eight-part song, 'My soul would drink those echoes,' Cornelius's six-part song, 'I can but love thee,' and Sibelius's 'Impromptu' for female voices were among the best features. Mr. Charles Tree sang, and Miss Sybil Keymer played violin solos. Mr. J. W. Aldous conducted.

LEAMINGTON.—'The Messiah' was given as an extra concert on January 2 by the Leamington Choral Society. The principal vocalists were Miss Nellie Judson, Miss Aimee Parkerson, Mr. Frank Mullings, and Mr. Joseph Ireland. Mr. H. Gibbon conducted.

MELBOURNE.—The annual Students' Concert of the University of Melbourne Conservatorium of Music took place at the Town Hall on December 10. Four pianists, three violinists, two organists, and five vocalists appeared—in most cases contributing concerto movements and operatic arias with orchestral accompaniment—and part-songs were given by Miss Harrington's class. Professor Franklin Peterson, director of the Conservatorium, conducted.

MILFORD-ON-SEA.—The 'Hymn of Praise' was performed by the Choral Society on January 8. The soloists were Mrs. Polson, Miss Margaret Wood, and Mr. Frank Major of Winchester Cathedral Choir. Owing to an important gathering at Lymington the audience was not as large as usual, but those that came expressed themselves as highly gratified with the performance. A competent orchestra, consisting of amateurs led by professionals, played the accompaniment and the Symphony. The conductor was Mr. Abdy Williams.

NORWICH.—'Confero,' a fairy operetta in three acts written by Mr. H. Jostling Bryant (librettist) and Mr. Ernest Harcourt (composer), was produced with such success in October that four performances have been given in Norwich, and arrangements made for its repetition in Great Yarmouth on January 30, and Cromer on March 24 (Easter Monday). The principals and chorus number forty players, and the accompaniments are supplied by a small orchestra and pianoforte. The performances are given under the composer's direction.

PENRITH.—The third biennial Festival, which took place on November 20 and 21, was again an event of exceptional interest and importance to the locality. The presence of a professional orchestra of fifty-four performers, and of Sir Henry Wood as conductor, gave special significance to the opening concert, at which the *pièce de résistance* was Elgar's 'King Olaf,' the choral body concerned being the Penrith Musical Society. The choir sang with every shade of expression, and revealed the executive ability they have attained at the hands of their regular conductor, Mr. Godfrey Brown, now retired. The same concert provided performances of popular orchestral numbers. The vocalists of the occasion were Miss Carrie Tubb, Mr. John Booth, and Mr. John Prout. At the second concert the choir were conducted by Mr. Brown, who officiated in this capacity for the last time. The choral numbers were Bruch's 'Morning song of praise,' Bantock's 'On Himalay' and 'Awake, awake,' Morley's 'Fire, fire my heart,' and Barnby's 'Sweet and low.' A small orchestra, also under Mr. Brown's direction, contributed Grainger's 'Mock Morris' and other works, and solos were given by Miss Alys Bateman, Mr. Plunket Greene, Mr. Parlovitz (pianist), and Herr Johannes Wolf (violinist). At the close of the first half of the programme a presentation was made to Mr. and Mrs. Godfrey Brown.

PERTH (N.B.).—Coleridge-Taylor's 'A tale of Old Japan' was excellently performed by Mr. Richardson's Choral Society on December 18, and both the work and its presentation were received with marked approval. The choir of 120 and the orchestra of forty contrived to make the most of the abundant expressive possibilities of the music. The solo parts were ably sung by Miss Doris Carter, Miss Christian Keay, Mr. William Davidson, and Mr. A. C. Richard. The orchestra played German's 'Gipsy suite,' and the vocal soloists, with Miss Ruby Bramhill (harpist), helped to provide a miscellaneous programme. Mr. Richardson conducted.

SOUTHPORT.—In the Cambridge Hall on Friday, December 13, the Southport Choral Society gave for their first concert an excellent all-round performance of Coleridge-Taylor's complete 'Hiawatha,' preceded by the same composer's 'Eastern Dance,' from the 'Nero' Suite. The band and choir alike entered *con amore* into the spirit of the work, which was enthusiastically received by a large audience. The solos were in the capable hands of Miss Mary Leighton, Mr. Gwynne Davies, and Mr. Sidney Wilde. Mr. J. C. Clarke conducted.

WIGAN.—The Wigan and District Philharmonic Society recently gave an enjoyable concert, in which their singing of difficult unaccompanied part-songs and the excellent work of Miss Alys Bateman, Mr. Plunket Greene, Mr. Parlovitz (pianist), and Mr. Johannes Wolf (violinist) made up an excellent programme. Under Mr. Edgar C. Robinson's direction the choir gave expressive interpretations of Elgar's 'Weary wind of the west' and 'Go, song of mine,' Bantock's 'On Himalay,' and Tomkins's madrigal, 'The Fauns and Satyrs tripping.'

Foreign Notes.

ALTBURG.

Siegfried Wagner's opera, 'Der Bärenhäuter,' was recently given for the first time at the Court Opera.

ANTWERP.

The event of the season has been the visit of Dr. Richard Strauss, who conducted a programme of his own compositions at the second of the Nouveaux Concerts on December 16. Among the works heard were the Prelude to 'Guntram,' the closing scene from 'Salomé,' some songs with orchestra, and the tone-poems 'Till Eulenspiegel' and 'Don Quixote.'

BERLIN.

The two concerts given by Mr. Thomas Beecham and his orchestra were highly successful. The programme of the first concert included Frederick Delius's 'Brigg Fair' and 'Dance Rhapsody,' and Percy Grainger's 'Mock Morris.' At the second concert Delius's 'Paris,' Granville Bantock's 'Fifine at the Fair,' and the symphonic-poem 'Ulalume,' by

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Joseph Holbrooke's 'Queen Mab' was given under the conductorship of Dr. Karl Muck at a symphony concert of the Boston Symphony Orchestra on January 4 and 5, and was well received.

BOSTON.

An interesting orchestral Suite, 'Die Fee Ogliana,' by Ivan Knorr, was recently performed at a symphony concert of the Municipal Orchestra.

BOSTON.

Joseph Holbrooke's 'Queen Mab' was given under the conductorship of Dr. Karl Muck at a symphony concert of the Boston Symphony Orchestra on January 4 and 5, and was well received.

BREMEN.

Hans Pfitzner's Overture, 'Das Christelflein,' was played for the first time at the fifth Philharmonic concert.—The most interesting feature of the second chamber-music concert of the Philharmonic Society was the performance of L. Rudolph's String quartet in G minor, Op. 1.—An interesting programme of old works, both for flute, violin, and pianoforte, including a Trio by Locatelli and a Suite by Johann Ludwig Krebs, was given at a concert of the Gerdes-Testa Trio.

BRUSSELS.

At the Théâtre Royal de la Monnaie, Beethoven's 'Fidelio' was recently performed for the twenty-fifth time since its revival last season—a record that does credit to the taste of the Brussels public.—Pursuing their scheme of performing classical operas in their original form (inaugurated last year), Messrs. Kufferath and Guidé have now presented Mozart's 'Magic flute,' under the musical direction of Herr Otto Lohse. At the last concert of the Société J. S. Bach, the secular cantata 'Mer han en neue Oberkeet' was heard with great pleasure. On the same occasion Professor Julius Bartsch played the Pianoforte concerto in F minor, with string orchestra, excellently.

CHICAGO.

Many interesting works, including Balakirev's 'Overture on a Spanish march theme,' Symphonies in B minor and E flat major by Borodine, Fantasy on Finnish folk-songs by Glazounoff, Dvorák's 'Dramatic Overture,' a symphonic fantasy, 'Villanelle du Diable,' Op. 9, by Charles Martin Loeffler, a Symphony in G major by Ewald Straesser, Widor's 'Choral et variations' for harp and orchestra, and Smetana's symphonic-poems, 'Sarka,' 'Vysehrad,' and 'Vlatava' have been heard at the symphony concerts of the Thomas Orchestra (conductor, Mr. Frederick Stock).—On December 16, Massenet's opera 'Hérodiade' was given for the first time by the Chicago Opera Company.

COLOGNE.

Verdi's opera 'Othello' was recently revived at the Municipal Opera House.—Erich Wolfgang Korngold's 'Schauspielouverture,' and Delius's symphonic-poem 'Lebenstanz' were included in the programme of the fifth Gürzenich Concert, conducted by Herr Fritz Steinbach.

COPENHAGEN.

Wolff-Ferrari's cantata 'La vita nuova' was given at the Musikforeningen's last concert under the conductorship of Professor Frank Neruda.

DESSAU.

Under the direction of Herr Franz Mikorey, Richard Strauss's 'Ariadne auf Naxos' was given for the first time at the Court Theatre.

DORTMUND.

Mahler's colossal eighth Symphony was given for the first time at a concert of the Musikverein (conductor, Professor Janssen).—Handel's Organ concerto in B flat, two Motets by Palestrina, and a Sanctus by Orlando di Lasso, were performed at a concert given by Musikdirektor Holtschneider.

DRESDEN.

At a recent concert given by Professor Georg Schumann and Herr Theo Bauer, the former's new second Violin sonata was successfully produced.—Under the direction of Herr von Schuch, d'Albert's latest opera 'Liebesketten' was given for the first time, with considerable success, at the Royal Opera.

DÜSSELDORF.

Among the compositions recently given at the concerts conducted by Professor Karl Panzner have been Ewald Straesser's Symphony in G minor, Op. 22, a 'Symphonie tragica,' by Draeseke, a new phantasy 'Das Leben ein Traum,' for violin and orchestra, by Dr. Otto Neitzel, and Reger's Romantische Suite.

ELBERFELD.

Heinrich Zöllner's opera 'Der Ueberfall' was lately given at the Municipal Theatre for the first time, and had a very favourable reception.

FRANKFURT.

A solo cantata by Bach, 'Mein Herz schwimmt in Blut' (the manuscript of which was recently discovered at Copenhagen), was performed by Frau Kaempfert for the first time in Germany, at the fourth concert of the Tonkünstlerorchester.

HALLE.

Sgambati's 'Requiem' has been performed by the Robert Franz-Singakademie. At another concert given by the same choir and devoted to smaller choral works, the programme included Humperdinck's 'Wallfahrt nach Kevelaer,' Max Bruch's 'Flucht nach Aegypten,' 'Wanderers Nachtlid' by Karl Klamert, and 'Elfenlied' and 'Christnacht' by Hugo Wolf, all of which were performed for the first time here—Beethoven's rarely heard Triple Concerto for pianoforte, violin, violoncello, and orchestra was played at the third Winderstein concert.

HAMBURG.

Walter Braunfels's overture 'Prinzessin Brambilla' and a Violin concerto by the Danish composer, Hakon Börresen (soloist, Herr Julius Thornberg), were included in the programme of the second concert of the Berlin Philharmonic Orchestra (conductor Professor Nikisch).—Delius's 'Dance Rhapsody' was played for the first time at the fifth Philharmonic Concert, conducted by Herr Siegmund von Hausegger.—Arnold Schönberg's Sextet for strings, 'Verklärte Nacht,' was performed at the second chamber-music concert of the Philharmonic Society.

KIEL.

Georg Schumann's 'Das Tränenkriglein,' for solo voices, mixed choir, pianoforte, harmonium, and harp was produced under the composer's direction at a concert of the Kieler Gesangverein. Another feature of this concert was the performance of a number of old English madrigals.—Max Reger conducted his 'Symphonic prologue to a tragedy' at the second concert of the Verein der Musikfreunde, on which occasion he also took part with Herr Kunsemüller in a performance of his 'Variations for two pianofortes on a theme of Beethoven.'

KREFELD.

A new three-act opera 'Die Glocken von Plurs,' by Ernst H. Seyffardt, was recently produced at the Municipal Theatre. Shortly afterwards, H. W. von Waltershausen's opera, 'Oberst Chabert,' was given for the first time.

LEIPSIC.

Max Reger's 'Die Nonnen,' Brahms's 'German Requiem,' Bruckner's fourth Symphony, Volkmann's overture to Shakespeare's 'Richard III,' and Sgambati's Symphony in D major have been performed at the Gewandhaus concerts.—Rimsky-Korsakoff's Pianoforte concerto in C sharp minor was played by Miss Eleanor Spencer at the sixth Philharmonic Concert (conductor, Professor Winderstein).

LYONS.

Sylvio Lazzari's opera, 'La Lépreuse,' was recently performed for the first time at the Grand Théâtre, and was favourably received.

MOSCOW.

The first concert of the Imperial Russian Musical Society was devoted to compositions by Glazunov, the programme including, among other works, his new Pianoforte concerto (soloist, M. Orloff). Rachmaninoff's second Symphony, Scriabine's tone-poem, 'L'Extase,' and Glazunov's Violin concerto (soloist, Miss Kathleen Parlow), were heard at the second concert.

NAPLES.

The opera season at the San Carlo Theatre opened on December 26. The répertoire includes Wagner's 'Das Rheingold,' Wolff-Ferrari's 'Il Segreto di Susanna,' Pizzetti's 'Fedra' (with libretto by Gabriele d'Annunzio), 'Gli Zingari,' by Leoncavallo, Puccini's 'La Fanciulla del West,' 'Iris,' and 'Isabeau,' by Mascagni, Catalani's 'Wally,' and Verdi's 'Othello.'

NEW YORK.

Mozart's 'Die Zauberflöte,' Puccini's 'Manon Lescaut,' and Wolff-Ferrari's 'Il Segreto di Susanna' have been given for the first time at the Metropolitan Opera House. Wagner's 'Parsifal' has been performed several times.

PARIS.

M. Camille Erlanger's opera 'La Sorcière' (to a libretto by M. André Sardou, adapted from the drama by Victorien Sardou) was successfully produced at the Opéra-Comique on December 16.—On December 22 M. Gabriel Pierné's oratorio 'Saint François d'Assise' was given at the Colonne Concert under the composer's direction.—Chausson's Symphony in B flat major and Vincent d'Indy's 'Wallenstein' Symphony have figured in the programmes of the Lamoureux Concerts.—M. Vincent d'Indy's opera 'Fervaal' was given for the first time at the Grand Opéra. It is reported that the work created a profound impression.

ST. PETERSBURG.

A Symphony by the Danish composer, Louis Glass, was performed under the direction of M. Safonoff at the first concert of the Imperial Russian Music Society.—M. Kussewitsky gave four special concerts devoted to compositions by Tchaikovsky. At his second symphony concert Scriabine's tone-poem, 'L'Extase,' and compositions by Fanelli and Debussy, were heard. Mahler's 'Kinder-totenlieder' were sung by Madame Sbruejeva at the first Siloti Concert. On the same occasion Roger Ducasse's Scherzo 'Le joli-jeu de furet,' and Ravel's 'Valses nobles et sentimentales' were performed.

STETTIN.

Richard Strauss's 'Ariadne auf Naxos' was recently given for the first time at the Municipal Theatre, with considerable success.

STUTTGART.

Arnold Schönberg's 'Lieder des Pierrot lunaire,' and the String sextet 'Verklärte Nacht,' have lately been heard here. The latter work found numerous admirers.

VIENNA.

The prize of 10,000 Kronen offered by the Gesellschaft der Musikfreunde has been won by Karl Prohaska with a choral work, 'Frühlingsteier.' The hundredth anniversary of the formation of the Gesellschaft der Musikfreunde was celebrated recently.—A very interesting and most original Rhapsodie for pianoforte, violin, and violoncello, by Joseph Marx, was recently produced with great success.

ZÜRICH.

Under the direction of Dr. Lothar Kempter, Richard Strauss's 'Ariadne auf Naxos' was given at the Opera for the first time on December 5 with great success.

WEIMAR.

An unpublished Trauerode, 'La Notte,' by Liszt, was performed at the third concert at the Court Theatre, under the conductorship of Herr Peter Raabe.

Miscellaneous.

The following awards have been made at the Royal Academy of Music: the Battison Haynes prize (composition) to Eric Grant; the Hine Prize (composition) to Egerton Tidmarsh, Sydenham; the Westmorland Scholarship (singing) to Raymond I. Ellis, Minsk, Russia; the Potter Exhibition (pianoforte) to Florence Marr, Wimbleton; the Sainton-Dolby Prize (singing) to Elsie Gough, Manchester; the Rutson Memorial Prizes to (tenor) F. Ernest Osborne, Sudbury, Middlesex, and (contralto) Phoebe Cooke, London; the R.A.M. Prize duet for two pianofortes to Harriet Cohen, London, and Vivian Langrish, Bristol.

At the conclusion of the Christmas term of the Royal College of Music the following awards were made: Council Exhibitions to Clara Simons, Annie Rees, and Richard Swan, singing; Olive Fellowes, organ; Margaret Littlewood, violin; Edith Colam, violoncello; the Edmund Grove Exhibition to Lillie D. Chipp; the annual amount (£13) bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, to Eugene Goossens and Joseph Taffi, jointly; the Lesley Alexander Gift to John K. Snowden, Dove Scholar; the Mann Memorial Prize to Percival R. Kirby; the Leo Stern Memorial Gift for a violoncellist, to Maurice Soester.

Among the noteworthy features of musical life in Lancashire, the fruitful and highly inspired activity of Mr. Arthur W. Speed, of Southport, as a choral trainer and conductor have achieved prominent distinction. He has applied himself with particular enthusiasm to the performance of Elgar's choral works. Since 1904, he has been responsible, either independently or in connection with the Triennial Festival, for three performances of 'The Dream of Gerontius,' two of 'The Kingdom,' one of 'The Apostles,' two of 'King Olaf,' two of the 'Coronation Ode,' and one of the first Symphony.

The *Northwestern University Bulletin*, the weekly periodical issued by the University at Evanston, Illinois, gives a record of the work carried on by the school of music under the guidance of the Dean, Dr. Peter Christian Lutkin. This would seem to be notably efficient and eventful. The feature of chief interest is an *a cappella* students' choir that has gained considerable repute under the direction of the Dean. Dr. Lutkin also conducts a choral Society that took part in a recent North Shore (Chicago) Festival. On this occasion Bantock's 'Omar Khayyam' was performed for the first time in the West.

Mr. George Dodds, organist and choirmaster of Elswick Road Wesleyan Church, Newcastle-on-Tyne, has now succeeded Dr. Coward as president of the Free Church Musicians' Union. The new president intends visiting all the centres in the country during his year of office. Mr. Arthur Berridge is now the London secretary, and the headquarters of the Union are established at the Binney Institute, in connection with the King's Weigh House Church, Grosvenor Square. Mr. H. F. Nicholls, of Newport, still fulfills the duties of general-secretary.

The Leeds Symphony Orchestra has been engaged for the series of Leeds Saturday Orchestral concerts, under the conductorship of Mr. H. A. Fricker. The orchestra is composed of many of the most experienced and well-known of Yorkshire artists, and has appeared with distinct success at the concerts of the Leeds Philharmonic Society, and of several prominent choral Societies in the North. It is managed by a limited company, of which Mr. Edward Maude is secretary.

Colston's (Boys') School, Stapleton, Bristol, affords a striking example of the advance made in the outlook on music in schools of this type. At the annual Christmas concert, Coleridge-Taylor's 'A tale of Old Japan' was performed. Since 1904 nine similar works have been given with orchestral accompaniment. The concerts have been provided by the boys aided only by the School staff and old boys. We congratulate Mr. W. S. Calway, the music-master, on the success of his labours.

The annual 'Spring' Festival of the London Sunday School Choir will be held on February 22, at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adult performers. Miss Ruth Vincent and Mr. Robert Radford have been engaged as soloists. The next great Crystal Palace Festival will be held on Wednesday, June 18, when choirs totalling 9,000 voices will perform.

The School of Folk-Song and Dance opened at Stratford-on-Avon on December 28 was again held with great success under the directorship of Mr. Cecil Sharp. A large number of students and several distinguished visitors attended.—The English Folk-Dance Society has organized a 'Spring' Session of classes (January 16 to March 21), particulars of which can be obtained from the secretary, 11, Hart Street, W.C.

Parts 1 and 2 of Coleridge-Taylor's 'Scenes from Hawaitha' were performed in a successful manner by the Willoughby Road Wesleyan Choir, Hornsey, on December 18. The soloists were Madame O'Connor, Mr. H. Stuchberg, and Mr. C. H. Cunningham. Mr. George Swindenbank accompanied, and Mr. Charles Rowley conducted.

'The Informal Music Society' has been inaugurated with a music-room at 8, Maida Vale, as its headquarters. Its main object is to secure freedom, in the performance of music, from the distracting influences and conventions that hinder

its complete enjoyment in ordinary concert life. The secretary is Mrs. T. B. Reynolds, 10, Tor Gardens, Campden Hill, W. (Western 501.)

A scheme has been proposed for the endowment of the Royal Normal College and Academy of Music for the Blind, Upper Norwood. Mr. Guy M. Campbell, who has served on the staff of this institution for the last thirty-three years, has been appointed to succeed his father, Sir Francis Campbell, as principal.

In the notice in last month's issue of the concert given by the Stock Exchange Choral and Orchestral Society, we inadvertently omitted to state that the choral items were conducted by Mr. Munro Davison. Mr. Davison, who has conducted the choral branch of this Society during the last fifteen years with conspicuous enthusiasm and ability, has now retired from the post, to the regret of all concerned.

The *Musical Standard* has celebrated its jubilee by reducing its price from twopence to one penny. The size remains as before, and it is stated that the contents will be up to the customary level. The first number was issued on August 2, 1862.

A new operetta by Mr. G. H. Clutsam entitled 'Das Spitzen Hemd' ('The lace chemise') is to be produced at the Kurfürstendöper, Berlin, in February.

A lecture on Bach's Toccatas was given by Mr. Fuller Maitland before a meeting of the Musical Association at Broadwood's on January 21.

Answers to Correspondents.

M. S. S. asks: 'At what time after the author's death does copyright expire? Is it possible for that period to be extended by any means?'

The answer to the first question depends upon the date of publication. If a work is published after July 1, 1912, the copyright will last for fifty years after the author's death. Of that fifty years, the first twenty-five is a period of absolute copyright—and the second twenty-five years is a period during which any one may print the work (subject to Board of Trade regulations) on paying to the proprietor of the copyright a royalty equal to 10 per cent. of the published price of the work—i.e., of the price at which he chooses to publish it. If the work was published before July 1, 1912, and if the copyright continued up to that day, the copyright will still last for fifty years from the author's death, but the period is divided into thirty years and twenty years instead of two equal periods of twenty-five years. The answer to the second question is, No—except by special exercise of the Royal Prerogative.

A. B.—The average metronome rates for the studies and pieces in the Associated Board Higher Division Pianoforte Examination, 1913, may be taken as follows: *List A*—Loeschhorn $\text{♩} = 80$; Pauer $\text{♩} = 138$; Bach $\text{♩} = 104$; Duncan $\text{♩} = 116$; *List B*—Loeschhorn $\text{♩} = 126$; Heller $\text{♩} = 120$; Farjeon $\text{♩} = 76$; Burgmiller $\text{♩} = 126$; *List C*—Czerny $\text{♩} = 152$; Steibelt $\text{♩} = 144$; Beethoven $\text{♩} = 69$; Spindler $\text{♩} = 72$. The quick movements should be taken at a slower tempo than those given above if the technique is inadequate for it.

FINGERS.—Everything depends on the 'method' you prefer. The most up-to-date book is Tobias Matthay's 'The act of touch' (Longmans). If this is too heavy to digest begin with his 'First principles of pianoforte playing.' Other excellent works are, 'Technique and Expression' by Franklin Taylor (Novello), and 'The Leschetitzky method' (Curwen).

CLAPTON.—We have made inquiries, and regret to say that we are unable to trace the authorship of the words of the part-song, 'Home is home, however lowly' (Garrett), which appeared in the *Musical Times*, No. 658.

MELBA.—One of the most thorough and reliable is Hans von Wolzogen's 'Guide through the music of the "Ring."'

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THE LORD IS RISEN AGAIN

SHORT FULL ANTHEM FOR EASTER

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Andante maestoso.

SOPRANO. The Lord is

ALTO. The Lord is

TENOR. The Lord is

BASS. The Lord is

Andante maestoso. ♩ = 84.

mf Gt. (f Sw. coupd.)

ris - en a - gain : . . . Christ hath

ris - en a - gain : . . . Christ hath

ris - en a - gain : . . . Christ hath

ris - en a - gain : . . . Christ hath

(See. Reeds, 8 ft.) *Gt.* *f Gt.* *mf*

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(2)

XUM

THE LORD IS RISEN AGAIN.

bro - ken ev - 'ry chain, hath .. bro - ken ev - 'ry chain. To Him . . .

bro - ken ev - 'ry chain, hath bro - ken ev - 'ry chain. To

bro - ken ev - 'ry chain, hath .. bro - ken ev - 'ry chain. To

bro - ken ev - 'ry chain, hath bro - ken ev - 'ry chain. To

bro - ken ev - 'ry chain, hath bro - ken ev - 'ry chain. To

senza Ped. Ped.

Who gave for us His life, Who for us en-dured the strife, Sing

Him .. Who gave for us His life, Who for us en-dured the strife, Sing

Him Who gave for us His life, Who for us en-dured the strife, Sing

Him Who gave for us His life, Who for us en-dured the strife, Sing

mf

più f

prais - es ev - er - more, sing prais - es ev - er - more, sing prais - es, sing

prais - es ev - er - more, sing .. prais - es ev - er - more, sing prais - es, . . sing

prais - es, sing prais - es ev - er - more, ev - er - more, sing prais - es, sing

Sing prais - es ev - er - more, ev - er - more, sing prais - es, . . sing

mf

senza Ped.

THE LORD IS RISEN AGAIN.

ff rit.
 prais - es ev - er - more.
ff rit.
 prais - es ev - er - more.
ff rit. *p a tempo.*
 prais - es ev - er - more. He Who for our sins, our sins .. and
ff rit. *p a tempo.*
 prais - es ev - er - more. He Who for our sins, our sins .. and
f rit. *mp Sw. a tempo.*
 Ped. senza Ped.

mf
 He reigns in ..
mf
 He reigns in ..
 loss Made a - tone - ment on the Cross,
 loss Made a - tone - ment on the Cross,

mp Gt.
p Ped.

p
 glo - ry now on High; He pleads for us, and hears our
 glo - ry now on High;

p

THE LORD IS RISEN AGAIN.

cry: To Him all praise be given.

To Him all praise.. be given.

To Him all praise be given, all praise.. be given.

To Him all praise be given, all praise.. be given.

Full Sw. *Gt.* *mf*
Ped.

Hal - le - lu - jah, Hal - le - lu - - - jah !

Hal - le - lu - jah, Hal - le - lu - - - jah !

Hal - le - lu - jah, Hal - le - lu - - - jah !

Hal - le - lu - jah, Hal - le - lu - - - jah !

rit.

THE LORD IS RISEN AGAIN.

Più lento e con espress.

O Lamb of God, to Thee we pray ; Take all our guilt and sin a-way,

O Lamb of God, to Thee we pray ; Take all our guilt and sin a-way,

O Lamb of God, to Thee we pray ; Take all our guilt and sin a-way,

O Lamb of God, to Thee we pray ; Take all our guilt and sin a-way,

Più lento e con espress.

pp *Sic.*

senza Ped. Ped.

cres. *mf cresc.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

cres. *mf cresc.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

cres. *mf cresc.* *ff*

Make us to rise with Thee, make us to rise with Thee. Hal - le - lu - jah,

mf *cres.* *ff Full Sic.*

senza Ped.

THE LORD IS RISEN AGAIN.

Tempo 1mo.

Hal - le - lu - jah! The Lord is ris - en a - gain.

Hal - le - lu - jah! The Lord is ris - en a - gain.

Hal - le - lu - jah! The Lord is ris - en a - gain.

Hal - le - lu - jah! The Lord is ris - en a - gain.

Tempo 1mo.

Hal - le - lu - jah, Hal - le - lu - - jah! . . . A - - men.

Hal - le - lu - jah, Hal - le - lu - - jah! . . . A - - men.

Hal - le - lu - jah, Hal - le - lu - - jah! . . . A - - men.

Hal - le - lu - jah, Hal - le - lu - - jah! . . . A - - men.

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473. Ditta ...	J. V. Roberts	4d.	539. I am Alpha	J. V. Roberts	3d.	403. In my Father's house	Crament	41
1012. Ditta ...	E. G. Monks	4d.	623. I am He that liveth	T. Adams	3d.	777. Ditto	H. Elliot Button	41
342. God, that madest earth	A. C. Fisher	2d.	664. I am the Resurrection	... Croft	3d.	102. In sweet consent ...	E. H. Thorne	41
344. God, who at sundry times	J. H. Mee	4d.	662. I am the Resurrection	R. Rogers	3d.	28. In that day ...	G. Elvey	41
715. God's peace is peace eternal	Grieg	4d.	268. I am well pleased	J. Rheinberger	3d.	802. In that day (Christmas)	Bridge	41
550. Grant, we beseech Thee	M. Elvey	3d.	120. I beheld, and lo ...	Blow	6d.	720. In the beginning ...	C. Macpherson	41
388. Grant, we beseech Thee	Roberts	4d.	280. I beheld, and lo ...	Elvey	6d.	522. In the beginning ...	F. Toser	41
517. Great and marvellous	J. F. Bridge	4d.	496. I came not to call	C. Vincent	4d.	890. In the hour of my ...	Davies	41
187. Great and marvellous	Monk	4d.	207. I cried unto the Lord	Heap	4d.	659. In the Lord ...	C. Macpherson	41
848. Ditta	T. Tomkins	3d.	537. I declare to you ...	Cruckshank	6d.	282. In the Lord ...	R. Stewart	41
223. Greatis Jehovah (Male)	Schubert	4d.	168. I desired wisdom	J. Stainer	3d.	385. In Thee, O Lord ...	S. C. Taylor	41
987. Great is Jehovah	Schubert	4d.	230. I did call upon the Lord	Pattison	4d.	23. In Thee, O Lord ...	B. Tours	41
602. Great is our Lord	M. B. Foster	2d.	515. I do not ask, O Lord	Roberts	3d.	148. In Thee, O Lord ...	J. Weldon	41
136. Great is the Lord	H. Hayes	4d.	117. I have set God	Blake	6d.	467. Is it nothing (s.a.)	M. B. Foster	41
708. Great is the Lord	A. W. Marchant	4d.	420. I have set God	Hamilton Clarke	4d.	571. Is it nothing (4 voices)	M. B. Foster	41
237. Great is the Lord	F. Ouseley	3d.	130. I have set God	J. Goldwin	3d.	725. Is it not wheat-harvest	T. Adams	41
481. Great is the Lord	B. Steane	3d.	122. I have surely built	Boye	4d.	91. It came even to pass	Ouseley	41
813. Great is the Lord	A. Sydenham	3d.	219. I have surely built	T. T. Trimmell	725.	180. It is a good thing ...	J. Barshy	41
220. Grieve not the Holy Spirit	Stainer	3d.	590. I heard a great voice	G. F. Cobb	3d.	231. It is a good thing ...	T. M. Pattison	41
609. Guide me, O Thou	H. Blair	3d.	396. I heard a voice	John Goss	3d.	235. It shall come to pass ...	Garrett	41
437. Hail! gladdening Light	J. T. Field	4d.	903. I looked, and behold	H. Willan	3d.	908. Jesu, Lord of life and glory	Elgar	41
515. Hail! gladdening Light	Martin	3d.	171. I saw the Lord	J. Stainer	2d.	397. Jesu, lover of my soul (Male)	F. Iliffe	41
526. Hail, thou that art ...	C. Arnall	3d.	114. I was glad	... A. T. Attwood	4d.	907. Jesu, meek and lowly	Elgar	41
560. Hail to the Christ	J. Barnby	3d.	923. I was glad	A. H. Brewer	3d.	634. Thou joy ...	E. H. Thorne	41
945. Hail, true Body	H. Willan	3d.	32. I was glad	G. Elvey	4d.	844. Thou sweetness	H. J. King	41
499. Hallelujah, Christ is risen	Stane	3d.	79. I was glad	C. E. Horsley	4d.	934. Jesu, word of God incarnate	Elgar	41
582. Hallelujah! the Light	Oliver King	3d.	743. I was glad	C. H. H. Parry	4d.	789. Jesu Christ is risen to day	Gaul	41
173. Happy is the man ...	E. Froult	3d.	379. I was glad	T. T. Trimmell	6d.	435. Jesus Christ is risen	Oliver King	41
681. Hark! the glad sound	M. B. Foster	3d.	119. I was in the spirit	Blow	6d.	971. Jesus liveth! no longer now	Foster	41
909. Hark, the glad sound	A. R. Gaul	3d.	205. I will always give thanks	Clarke	3d.	618. Jesus of Nazareth ...	G. Byrd	41
487. Hark, the herald angels	E. V. Hall	3d.	874. I will cry unto God	H. J. King	3d.	548. Joy in harvest ...	B. Steane	41
444. Hark! what news ...	Oliver King	3d.	73. I will cry unto God	Stegall	3d.	549. Judge me, O God ...	Mendelssohn	41
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820. Haste Thee, O God	John Shepherd	3d.	24. I will give thanks	J. Barnby	4d.	614. Justorum anima ...	Byrd	41
784. Have mercy upon me	J. Barnby	4d.	156. I will give thanks	E. J. Hopkins	6d.	179. King all glorious	J. Barnby	41
535. Have mercy upon me	J. Goss	4d.	565. I will give thanks ...	Mozart	2d.	997. Ditto (3 voices)	J. Barnby	41
1013. Ditto ...	E. Minshall	3d.	915. I will give him unto ...	H. Blair	3d.	581. King shall be thy	G. C. Martin	41
377. Have mercy upon me, Kellow J. Pye	Wesley	3d.	674. I will give you rain	H. W. Wareing	4d.	894. Kings shall see and arise	Bridge	41
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794. He sendeth the springs	Waringe	4d.	591. I will go unto the altar	C. Harris	3d.	526. Lead, Kindly Light ...	C. L. Pughe-Evans	41
701. He shall swallow up	Greenleaf	3d.	473. I will greatly rejoice	Cruckshank	3d.	589. Lead, Kindly Light D. Pughe-Evans	41	
707. He that dwelleth ...	J. Booth	3d.	495. I will lay me down ...	A. C. Edwards	2d.	37. Lead, Kindly Light ...	J. Stainer	41
137. He that shall endure	Mendelssohn	3d.	195. I will lay me down ...	H. Gadaby	2d.	706. Let all the world ...	W. J. Stainer	41
898. He that spared not His Gladstone	3d.	209. I will lifl up mine eyes	H. H. Waringe	3d.	132. Let God arise ...	Greene	41	
900. He will swallow up death	Wesley	3d.	739. I will lifl up mine eyes	D. S. Smith	3d.	375. Let God arise ...	T. T. Trimmell	41
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831. Hear, O My people	J. Holbrook	3d.	886. I will magnify Thee	A. W. Marchant	3d.	308. Let us now praise ...	Thorne	41
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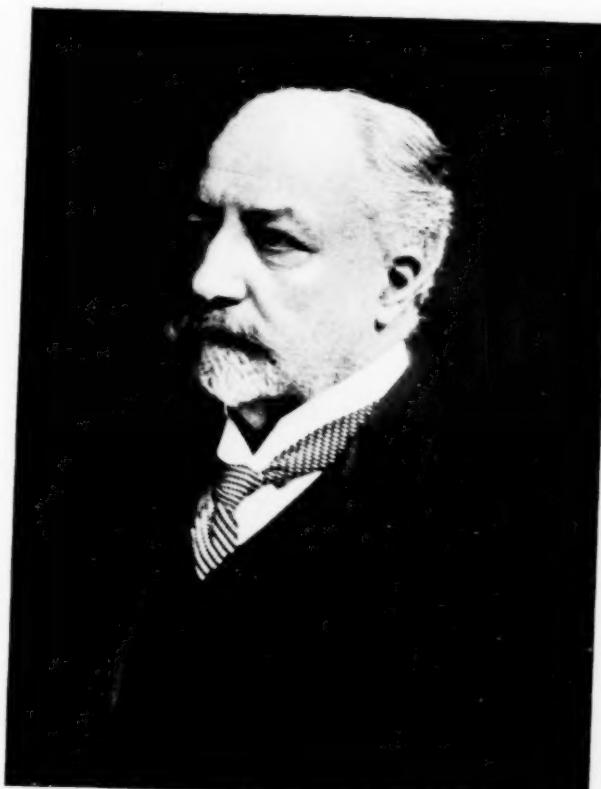
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